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November 2014

Amitabh Opens
IFFI 2014

Mise-en-scène Goa

Cover Story

Saint Francis Xavier

A symbol of unity and
sanity of Goans

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from the editor's desk



Volume: XIII No. 11
November 2014
Price : 50

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We are extremely delighted to welcome all the delegated from all over India and across the world to Goa for the 45th International Film Festival of India to Goa. We also extend a warm welcome to all devotees who have descended on Goa for the exposition of holy relics of St. Francis Xavier, the patron saint of Goa.

The idea to bring out the November issue of this Konkani Monthly BIMB in English for the benefit of IFFI delegates struck our mind last year. We had published our November 2013 issue of BIMB in English last year and the same was well received by the IFFI delegates, critics, experts and also the general readers. We were thrilled to receive very encouraging feed back from all quarters and to learn that our endeavour to bring out such special issue would be keenly awaited in the years to follow.

BIMB is not an English monthly. Today BIMB stands as the only authentic top class Konkani family magazine published from Goa for last thirteen years in the official language of the land. This monthly has received encouragement, support and love in abundance from Konkani writers and readers and this assures us that we will continue to serve the Konkani language and Konkani speaking people in years to come in greater measures and better ways.

It is not our goal to run an English monthly nor are we obliged to do so. There are some people amidst us who are enslaved to foreign culture and foreign languages and have totally forgotten their mother tongue. Let them tread along their chosen path. Though we are totally dedicated to the cause of Konkani, we cannot underestimate the importance, or rather its usefulness, as a language of communication with a large section of world population. To express ourselves to the international audience we have no other alternative other than using English language. But we still strongly feel that it is entirely upto us to decide the extent and limits of such use. Whether we should get enslaved and

addicted to it or use it sparingly only like a medicine to serve a particular need, is an option that is to be exercised by us alone. On this backdrop, while we place our mind, body and soul at the service of Konkani language and Konkani people, we wish to bring out one issue in English in the month of November every year to coincide with International Film Festival. We started this endeavour last year and feeling quite excited with the response received, we have decided to continue the same.

This issue happens to be second issue of BIMB in English. As Goa plays host to the 45th IFFI, another great event of equal importance, if not more, attracting visitors from all corners of the world is taking place at Old Goa namely decennial exposition of holy relics of St Francis Xavier who is the patron saint of Goa. We wish to present this ardently awaited event to the domestic as well international delegates and the film fraternity visiting Goa for IFFI. We hope our readers will welcome the various articles featuring in this issue on this topic.

We have been organizing IFFI in Goa since last ten years. Now Goa has been declared to be the permanent venue for the IFFI. This entails a responsibility to meet the enhanced expectation of the film fraternity, critics and experts descending on our land. Goa is known to be a goldmine of great artists. We take a lot of pride as the homeland of great many laureates. Thus whenever people come to Goa, they look forward to us with a lot of hope. Let us strive to live upto our reputation and fulfill all the expectations.

The people attending IFFI in Goa for last ten years have witnessed other Film Festivals at other places too. They expect Goa to match and excel over the best seen by them all across the globe. We need to know the aspirations and expectations of our esteemed delegates of IFFI. We do not consider the delegates as our guests for IFFI. They are the constituents of this festival. They include producers, directors, actors, lyricists, music directors, technicians critics of international acclaim. It is our sincere desire to introduce the perspective of these stalwarts of cinema to our readers. We feel we could not achieve much on this front as our issue last year was a very limited exercise. We hope to do much better in times to come.

Goa is organizing IFFI for a decade now. We should not limit ourselves only to the organization of the film festival. We should make most of the available opportunity to make Goa a breeding place of all sorts of producers, directors, artists, technicians, critics etc. We look forward to advent of Film culture on much larger scale than seen at present. Though we see some green shoots here and there and all around, we need to nurture and ensure that they bloom in full majesty and grandeur in days to follow. We therefore need to draw upon the talent and experience of our esteemed delegates and invitees gracing our film festival. We see BIMB as a tool of sharing this invaluable treasure with and reaching out to all budding youngsters in Goa and elsewhere. We therefore appeal to all those to whom this issue comes to please share your experiences, suggestions, and also your complaints or inconveniences felt if any, We shall be reflecting all your responses in our issue at the next IFFI.

We value your contribution as this will enrich us immensely and go a long way in spreading the film culture in Goa. We eagerly look forward to your feedback. Enjoy IFFI and let us enjoy and reflect on your feedback. Please spare some of your precious time and do write to us or email us by October 2015.

Happy IFFI



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Amitabh opens IFFI2014



The Union Minister for Finance, Corporate Affairs and Information & Broadcasting, Shri Arun Jaitley lighting the lamp at the inauguration of the 45th International Film Festival of India (IFFI-2014), in Panaji, Goa on November 20, 2014. The Governor of Goa, Smt. Mridula Sinha, the Union Minister for Defence, Shri Manohar Parrikar, the Chief Minister of Goa, Shri Laxmi Kant Parsekar and other dignitaries are also seen.

The 45th edition of the IFFI got off to a glittering start at a ceremony amid the towering presence of legendary actors Amitabh Bachchan and Rajanikanth, Information and Broadcasting minister Arun Jaitley, Goa Chief minister Laxmikant Parsekar, Union Defence Minister Manohar Parrikar. The inaugural function was held at the newly built Dr. Shama Prasad Mukherjee Stadium at Taleigao plateau, for the first time, instead of the usual venue.

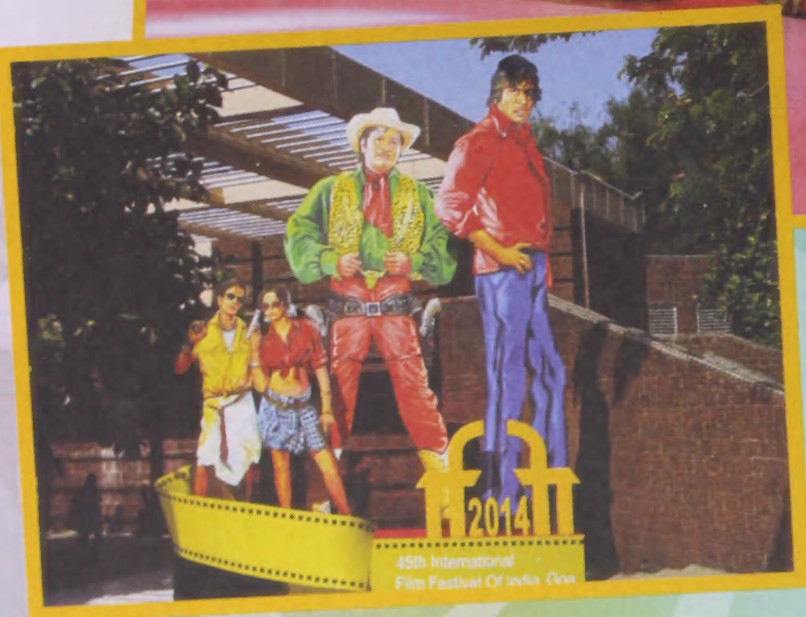
The lighting of the lamp was attended by lyricist Gulzar, Amitabh Bachchan, Rajanikanth, with his wife Latha, Goa Governor Mridula Sinha, Pawan Kalyan and Ragini Triwedi. The emcees of the evening were Anupam Kher and Raveena Tandon and the film festival, which got off to a glittering start on 20th November evening amid fanfare, was opened by the Union Minister for Information and Broadcasting, along with Amitabh Bachchan awarded the Centenary

award for film personality of the year to Rajanikanth.

Defence Minister Manohar Parrikar, who hails from Goa and was serving as chief minister until a few weeks back, said that a new venue had been identified for the next year's IFFI and expressed satisfaction at a recent decision of the NDA Government at the Centre to make Goa the permanent venue for the grand event.

Goa Chief Minister Laxmikant Parsekar said that his government would look at encouraging local business to set up film assistance units, which could look after the production needs of several dozen film crew who use Goa as a shooting location every year.

Speaking on the occasion, the chief guest Amitabh Bachchan said that a darkened cinema hall was one of the greatest examples of human integration in a world that was fast disintegrating. "When we sit inside a darkened hall, we never ask the caste, creed, religion of the person sitting



The Chief Guest Superstar Amitabh Bachchan with the Union Minister for Defence, Shri Manohar Parrikar, at the inauguration of the 45th IFFI.

next to us....in this fast disintegrating world of ours ,where will you find such a better example of human integration ,than a cinema hall?" Bachchan said at the end.

Rajanikanth who was the last to speak, was brief and after thanking his 'elder brother ' Amitabh for handing him the award, dedicated it to his producers, directors, technicians and his fans.

The 11 day International Film Festival of India held in the state capital will screen 179 Films from 75 countries across different categories which include World Cinema (61 Films), Masterstocks (11 films), Festival Kaleidoscope (20 films), Soul of Assia (7 films), Documentaries (6 films). Fifteen films, from across the globe ,including two from India are competing for the coveted Golden Peacock awards.

The highlight of the occasion was a beautifully choreographed dance sequence by Shobana Pillai, actress and classical Bharat Natyam exponent. □

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Mise-en-scène Goa

'Mise-en-scène Goa' remains to be the game changer equation for the several popular Indian cinemas; Goa is yet to herald cinematic potentials from the Mise-en-scène Goa. Tracking the decade long journey of IFFI and Goan cinema.

The Indian cinema has made its mark by setting up its Mise-en-scène in Goa. The Mise-en-scène is the visual theme used in cinema to unfold the plot. The exquisite locations of Sunshine beaches, Gothic Churches, roads engraved out through the lush green fields, songs and dances are so very central to the theme of Indian cinema. And which better place than Goa where nature has its own pace and beat to catch with? That's what entices the cinema makers to set-up their Mise-en-scène amidst the splendour of Goa. Goa is the hot spot for the Indian film industry. Whether it is 'Saat Hindustani' or the modern day flickers like 'Finding Fanny', the renowned cinema-makers have ended up in Goa finding their right clasp.

A decade ago, this is what prompted the Administration to move the venue of India's biggest International Film Festival to Goa, and make it as the permanent

destination. When IFFI was packaged to Goa, it had its veil of bureaucratism and the shroud of 'Sarkari Festival'. In the territory of 'Khaya, Piya, Maja Korai', in the most searched tourist Destination in the subcontinent, the gleam, glare and glitter has driven IFFI to be a major International event in India. The infrastructure established in a record time has won Goa the bid for the country's

biggest Cine fest. The world-class infrastructure for the screening and the Festival secretariat, that's where Goa beats any Cine metropolis in India. This biggest thing that happened to the IFFI was that it had found its suffix that made it as a home-grown global brand, IFFI turned into the brand IFFI-GOA. As a decade of IFFI's permanent stay in the state ends, it has grown in every sphere, from expanding its horizons in global competition of films to





increasing the volume of films in the festival. The competition of the festival was confined to Africa, Asia and Latin America. In terms of globalization, it's not only Economics that is globalized but the story of human struggle has also been globalized. Years back, the competition section opened up its vistas to the globe and the festival became a product to compete globally.

Goa serves as the perfect piece to manufacture the world class edition of this International Cine fest. Right from the infrastructure to the brand value perspective, IFFI-Goa has become a brand to stay for an elongated time.

The other facet of cinema besides the festival that has grown is the annual Film Bazaar of the National Film Development Corporation. The Film bazaar which used to set on the lawns of Kala Academy now happens in the Goa Marriot in the Panaji city alongside the Festival venues of the IFFI.

Yet, despite all the gleam and glitter of Cinema pouring in the state, one must admit that Goan cinema has failed to take a shape. Unlike other arts, Cinema has a different process of its production. The festival had travelled to the places

where indigenous cinema had existed. Goa became the integral part of India 14 years later of India's Independence. Goa missed the trends that were making the rounds in the decades of 60s, 70s and 80s. The reasons could be many. But the fundamental reason that has been largely ignored is that Goa never considered cinema as a movement. Cinema is indeed a homogenous process of several arts. It was in 1950 when a Goan working in Mumbai, Jerry Braganza made the first Konkani feature film called "Mogancho Anvddo". Since then Goa had its record on celluloid but the cinema has been an inconsistent

affair. The films from Goa did make it to the selection of Indian Panorama and some brought home critic's awards and laurels worldwide. However, last year when I interviewed Goa's most successful filmmaker, one whose each film either made it to Indian Panorama or won a National award, Laxmikant Shetgaonkar painfully said, "You don't make films to get an award, but you make the films for your people to see." Goa's scene with the Cinema has been about too much obsession with cinema-making while ignoring the vital phase of cinema movement.

The term movement itself defines the participation of different factors and processes. Consistency is the prime essential of the movement. Goa has had a rich cultural heritage and a history of performing arts, right from the century-old folk tradition of 'Tiatr' to the legacy of theatre. Goa is the place among few states where the play and Tiatr cross century in a brisk. Claiming the highest literature Award of Dnyanpith, Konkani literature is off the mark to be an integral part of the Indian literature.

Film festival is a major factor of the cinema movement, from bringing in several films, involving media players in the debate, engaging Cinephiles to sometimes even creating a market for

the product. The festivals are responsible for the growth of the cinema movement. And the inception of International Film Festival of India happened at the peak of Cold war when the world was intensely divided into two ideological camps. The festival played a platform for several post-war films. Cinema records period, it showcases the human struggle. Whether it is the German Expressionism, French neo-realism or Cinema Novo, Cinema is a mirror of the society. Cinema movements worldwide have been a reflection of the times. The creation of the state International Film festival in 1952 itself symbolizes India's commitment towards Internationalism.

The first Prime Minister of India Pandit Jawaharlal Nehru had a special interest in nurturing Institutions in the newly formed nation. He was fascinated by Socialism and was keen on building-up a new nation on the basis of the ethos of Indian freedom movement and an intellectual society. Therefore, creation of Films Division, Sahitya Academy, Lalit Kala Academy, Film and Television Institute of India, National School of Drama were all facets of Nehruvian Institutionalism. These institutions were mandated with the creation of value-based knowledge and the state remained sacrosanct in this process. Later, the creation of Film Finance Corporation, predecessor to National Film Development Corporation struck a New Wave in the Indian cinema. The cinema which was supported by the Film Finance Corporation started to become a cult for the the non conventional cinema makers. It started various trends in the Indian Cinema fraternity. The Cinema scholars dispute the classification of cinema on regions and argues that cinema is one entity. But Indian cinema

is largely heterogeneous with a complex geography, linguistic diversity and the history. The 'New Wave' has made its influence felt in regional languages Cinema which was strengthening its grip over the states like Kerela, Tamil Nadu, Karnataka, West Bengal.

Thus, building up of a culture of institutions with the mandate uplifted the knowledge society of the newly formed nation, state being the promoter of the liberal ideas and the ethos that became the founding principle of India's democracy.

Goa since the beginning of its providence as a Union Territory in the mighty Indian Union never had an institution that was mandated with excellence in Media arts. Unfortunately, even now it lacks one. The Entertainment Society of Goa which is the line agency of the Government of Goa awaits a clear mandate for carrying out its operations. Collaborating for the IFFI on the behest of Goa's administration seems to be the confined role of the agency. Building and shaping the institutions was the principle of modern state. Goa has to learn its lessons when a world class cinema event is unfolding in its own land.

With an impressive literacy rate and well networked education scenario, Goa must tap the potential human resource for the media arts. It's high time that local administration recognises the



fact that the power of creating films lies in setting-up institutions and not just in continuing the financial assistance schemes to the filmmakers.

The International Film Festival of India was a touring Festival till it was set-up in Goa. The IFFI had its sojourns in Kolkata, Mumbai, Madras and Delhi. It's not just the volume of Films but the registry of Delegates has also increased. A decade ago when the International Film Festival was brought to Goa for the first time, it had raised many eyebrows because IFFI never had such a glittering and pompous show and also Goans never understood what IFFI was. Interestingly, for the majority it meant walking through the flashy streets, enjoying concerts and having a good time on food stalls. But slowly yearly you can witness the college-goers scouting around the festival venues, eagerly witnessing the events unfolding and confusingly entering the Cinema halls. One can witness the building up of an interest in cinema among young cinephiles of Goa who are trying to understand the cinema trends prevalent across the world. But they are too naïve and it is probably too late for them to realize that cinema-making could be a serious charier when they enter there. Their awareness about opportunities in media arts is limited. The colleges which offer degrees in Mass Communications are too nascent to build up a serious trail in Cinema-making.

Goa has been the centre stage of several social movements which has shaped the polity of the struggle. It has been a witness to the internal struggle for an identity. Changes unfolding and the issues of modern and post-modern society exist in Goa. The stories are waiting to be told. And the changing social dynamics had captivated the New-Wave of Indian Cinema. When the cinema industry was completely taken over by the market forces in



US and Europe, the breed of independent cinema developed. This included the film-makers who experimented on the aesthetics and the narratives of cinema. Today, the Indie filmmakers have become a cult and the mainstream has to recognize it. Some young Goan folks have hit the ground running. Without waiting for the patronage, the young minds are taking up the challenge to tell stories beneath this land of Goa. But the inconsistency in production continues to remain a key factor. Goan cinema has made its presence felt in the national arena but the essence of filmmaking is mass viewing. If the audience for which it is made is deprived of it, then the cinema as a movement cannot move forward.

The Goan Cinema is caught in the dichotomy of making films and absence of distribution. Cinema has to be institutionalized the way theatre and literature has been institutionalized in Goa. The setting up of Kala Akademy lays out the academic foundation for Theatre arts in the state. Similarly, the establishment of Goa Konkani Academy and Tiatr Konkani Academy has encouraged the young takers for literature. But Cinema still awaits an institution with a mandate in the state.

'Mise-en-scène Goa' remains to be the game changer equation for the several popular Indian cinemas; Goa is yet to herald cinematic potentials from the Mise-en-scène Goa. □

The Time line of IFFI

- 1952** The first IFFI was organized in Mumbai (New Empire Cinema) from 24th January to 1st February, 1952 by Films Division. The festival was subsequently taken to Chennai, Delhi & Kolkata. In all, it had about 40 feature and 100 short films. 23 countries participated with 40 feature films and about a hundred short films. It was a non competitive festival. This was the first International Film Festival held anywhere in Asia. The Delhi session was inaugurated by Prime Minister Pt. Jawaharlal Nehru on February 21, 1952 and in Kolkata, and the opening ceremony was done by Dr. H.C. Mookerjee, Governor of West Bengal. A special feature of this IFFI was the screening of films at the open air theatres, specially erected in all the three cities. In Mumbai Aza Maidan, In Chennai at Teynampet and at Edens Garden in Kolkata.
- 1961** The second IFFI was held in New Delhi from October 27 to 2nd November, 1961.
- 1965** The third IFFI was held in Delhi from January 3-21, 1965. Competition was introduced for the first time in this IFFI and continued for the next seven editions, all held in New Delhi.
- 1973** The Government of India set up the Directorate of Film Festivals in 1973 with a view to organizing the International Film Festivals of India, the Filmotsavs, National Film awards, and promotion of Indian films abroad. Filmotsav was competition.
- 1974** First time IFFI was organized by Directorate of Film Festival. IFFI became a member of FIAPF (Fédération Internationale des Associations de Producteurs de Films in the 5th edition and was classified as an "A" grade festival.
- 1975** Adopted the logo and symbol of peacock. IFFI became bi-annual, competitive Festival with the introduction of Filmotsav. IFFI was held in Delhi, while the FILMOTSAV was held in different film producing centers in India every alternative year. This was done to promote film culture within the different film producing regions of India.
- 1989** DFF got formally de-linked from NFDC and became an attached office of the I & B Ministry. Filmotsavs and IFFI got merged. Since then IFFI was organized annually in January. It continued as non-competitive until 1995.
- 1996** Specialized competition section was introduced for 'Asian Women Directors'.
- 1997** No competition section was included as this section was seen as a bi annual event to be organized in alternative years.
- 1998** The competition section was re-designed to include 'Asian Competition Section'.
- 1999** IFFI was again non-competitive and held in Hyderabad maintaining the trend of having the competition section organized every alternative year.
- 2000** IFFI was held in Delhi and with a section on- 'Asian Competition'.
- 2001** IFFI was proposed to be held in Bangalore but was later cancelled owing to the severe drought condition prevalent in the state.
- 2002** IFFI was held in Delhi with an 'Asian Competition' section. This feature continued in IFFI 2003.
- 2004** IFFI was also shifted from Delhi to Goa with an Asian Competition section.
- 2005** The competition section was enhanced to include Australia, Africa and Latin America, besides Asia.
- 2010** The completion section further enhanced to be International Competition.

IFFI

A Kaleidoscopic Review

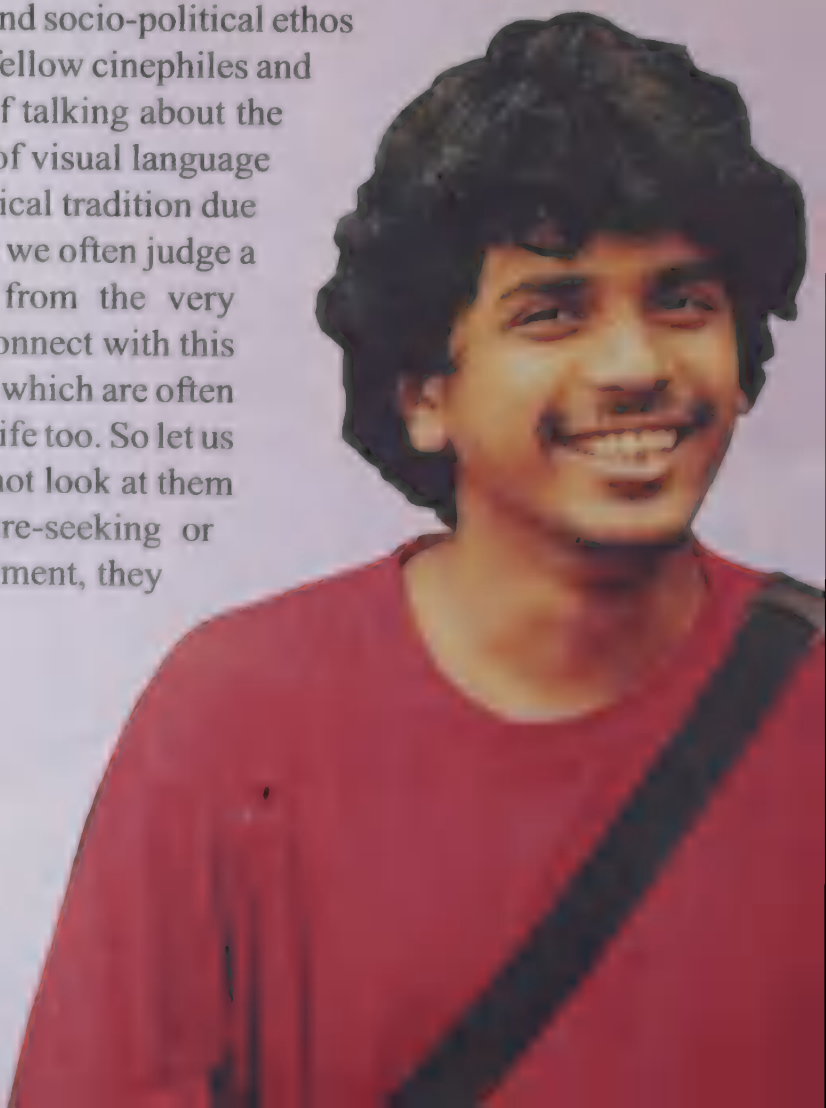
KASTUBH NAIK

Cinema serves as both, an object of enquiry and a medium of enquiry of our surrounding. That is because Cinema not only imprints long lasting images into our psyche but also creates and perpetrates stereotypes, forms and breaks opinions, spreads and normalises cultures, documents histories, cities, people and so on. Such an inescapable medium, i.e. Cinema, demands a greater critical engagement from us. This kind of critical engagement is crucial and possible in the space of a film festival. This is because; in a film festival we get to view films which otherwise we wouldn't have had a chance to watch in theatres and multiplexes. Critical engagement may range from plainly labelling the film as good or bad to deeply engaging with its form and content.

Although IFFI has been happening in Goa since last ten years, a great misunderstanding and misinterpretation about IFFI prevails and persists till today. This misunderstanding pertains to the fundamental purpose of having a film festival. The filmmakers and local media often lament that IFFI hasn't been successful enough to initiate a "Film Movement", simply meaning it hasn't inspired filmmakers to produce films in Goa. The state is much to be blamed for packaging IFFI as an occasion for state-sponsored entertainment rather than creating spaces where common people from all over the state could engage themselves in doing what film festivals fundamentally stand for, to watch films. Beyond the guarded gates of IFFI venues, it is a food festival and not a film festival for an average Goan.

Since festivals are curated on the basis of themes or geographies, they become a source of learning and understanding the cultural and socio-political ethos of other regions. Festivals help one to connect with fellow cinephiles and discuss about films, thereby inculcating a culture of talking about the film. Films tremendously help us in understanding of visual language and imagery. We come from a strong oral and theatrical tradition due to which the impact of spoken word is so strong that we often judge a film by its dialogues or storyline. But cinema from the very beginning has been a visual medium and a deeper connect with this medium will help us process and understand images which are often stronger than words, on celluloid and seldom in real life too. So let us take films and film festivals a bit too seriously and not look at them as mere commodities or an occasion for pleasure-seeking or catharsis. Because disguised as sources of entertainment, they do things to us! □

MA Performance Studies,
School of Culture and Creative Expressions,
Ambedkar University, Delhi



The Goan Films in Indian Panorama



2005

EKA SAGAR KINARE

(A Seaside Story)

Director: Laxmikant Shetgaonkar

Producer: GomantaK Marathi Academy

Marathi film made it to the non feature category of Indian Panorama. 44 minutes film shot on a video platform. The film is about a schoolteacher Shabu, who silently grimes about the transformation of his village into a market place and is unable to do anything about the 'fast money making' mentality, growing amongst his fellow villagers.

2011

O MARIA

Director: Rajendra Talak

Producer: Bhalchandra Bakhle

110 minutes long and Maria portrayed by the Shehanaz Patel the story revolves around the illegal land grabs in Goa by the real estate sharks.

2012

DIGANT

Director: Dnyanesh Moghe

Producer: Sanjay Shetye of Vinsan Production

The Konkani film which revolves around the nomadic tribe of Dhangan. The day today struggle of the tribe to come in terms with the changing world.

2013

BAGA BEACH

Director: Laxmikant Shetgaonkar

Producer: Sharvani Production

The Konkani film featuring Paoli Dam reveals the mercy truth of Goa's beach tourism. Laxmikant Shetgaonkar renowned for his story telling ability, he experiments with the conventional narrative.

2009

PALTADACHO MUNIS (THE MAN BEYOND THE BRIDGE)

Director: Laxmikant Shetgaonkar

Producer: National Film Development Corporation of India

96 Min minutes long Konkani film opened up the Indian Panorama section in 2009. It also won the FIPRESCI Award at Toronto International film Festival '09. Unfolding in the dense forests of Goa, The Man Beyond the Bridge follows Vinayak, a forest guard who patrols protected lands while memories of his dead wife haunt him. Using uncommon landscapes, director Laxmikant Shetgaonkar gracefully explores man's responsibility towards those in need, and also asks when the protection offered can go too far.



Need to develop Smaller Film Festivals

INDRANIL BHATTACHARYA

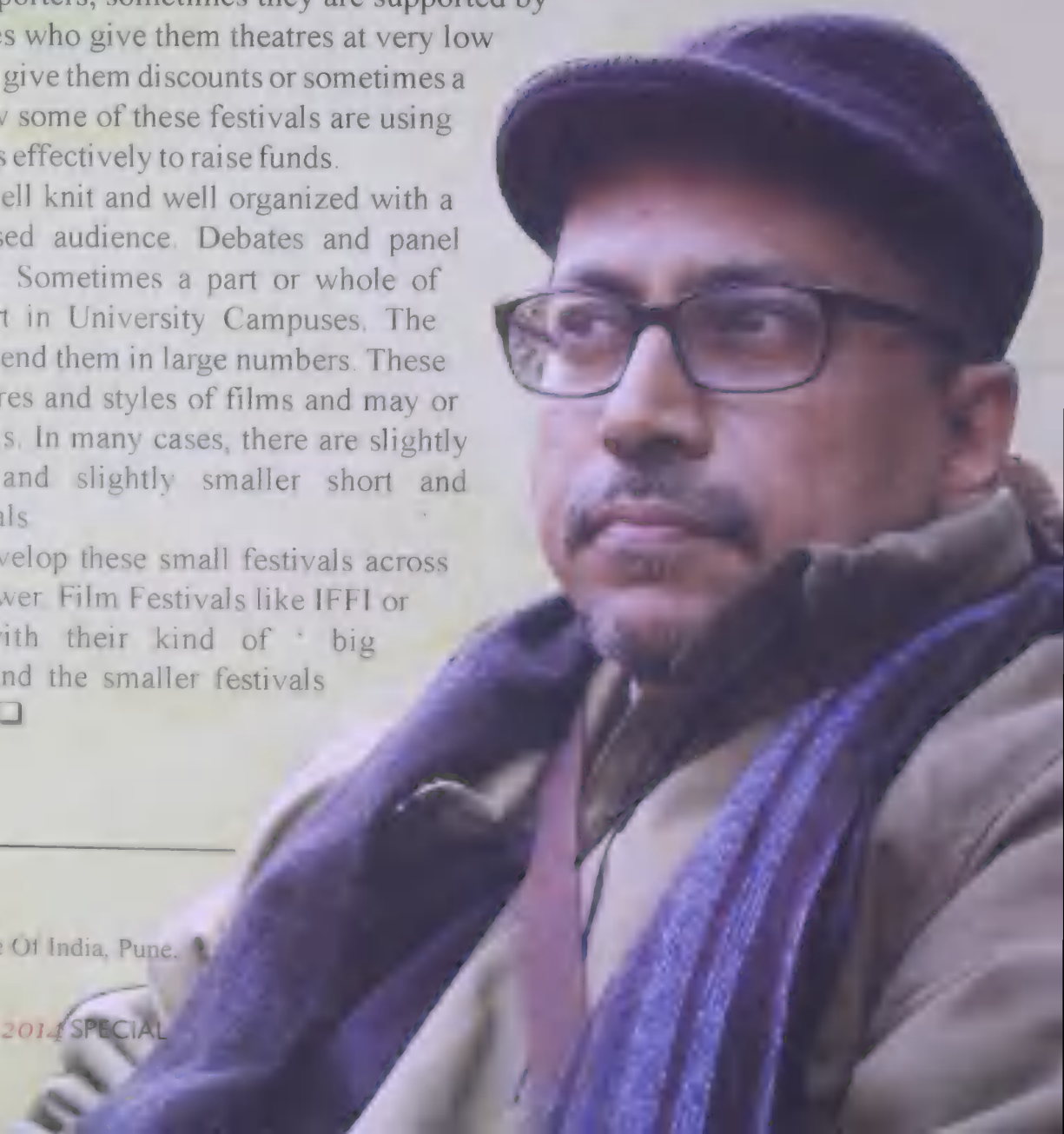
Since IFFI (used to be a travelling festival) was shifted to Goa about a decade ago, new regional film festivals developed across Indian cities - Kolkata, Trivandrum, Mumbai, Bangalore etc. The governments and film community wanted their 'own festival' and did not want their cinephiles to get deprived, especially the huge numbers who cannot travel to Goa. But these festivals were developed in the line of IFFI and aspired to be 'big' in scope and ambit (and to appeal to the constituency of large number of cultural workers, especially in the so-called 'culturally-aware' regions of Kolkata and Trivandrum/Kerala. Hence, some of our big cities have festivals of almost of the scale of IFFI, or Berlin, Cannes, Venice, Busan etc. But if you look at the major Western and Asian cities with a vibrant cultural scene - the attempt has not been to come up with big, state-supported film festivals, but to encourage people and groups to develop smaller, niche festivals. Sometimes cities have a number of small festivals than one big festival organized by different groups.

The festivals do not receive government funding, but are organized by raising money from supporters, sometimes they are supported by municipal or local bodies who give them theatres at very low rates. Hotels and airlines give them discounts or sometimes a few free rooms etc. Now some of these festivals are using crowd-sourcing websites effectively to raise funds.

These festivals are well knit and well organized with a small but much focussed audience. Debates and panel discussion are exciting. Sometimes a part or whole of these festivals take part in University Campuses. The teachers and students attend them in large numbers. These could be having all genres and styles of films and may or may not include festivals. In many cases, there are slightly bigger feature films and slightly smaller short and documentary film festivals.

I feel we need to develop these small festivals across India. These are the answer. Film Festivals like IFFI or KIFF will remain with their kind of 'big carnivalesque appeal' and the smaller festivals will be the driving force. □

Professor
Screen Studies and Research
Film And Television Institute Of India, Pune.





Need A Larger Local Participation

- JYOTIKA CHEEMA

The core idea of choosing Goa as the destination for IFFI by the Ministry of Information and Broadcasting was to offer cinephiles some peaceful time near nature, because Goa is known for its calm nature as much as it is known for its night fun and parties. IFFI has opened more doors for a better economy to the city. Most of the people taking care of the transportation, accommodation and other important logistics of the festivals are the Goan natives only. Hence the filmmakers bringing their friends and family, the film-lovers and other festival delegates are actually so high in number that their contribution in the monthly-economy could not be sidelined easily.

Goa as a film-producing market is not a very successful one, since the number of Konkani films produced could be counted on fingers. Hence, the 'film-fraternity' within the city is also a shrunken one. This idea often turns out to be a disappointment for the cine-lovers and film-students from the city that Goa is only one of the destinations for the festival where an active participation by the Ministry of I&B is seen only during the time of the festival and not around the rest of the year. But the brighter side of the goblet could be observed as the kind of exposure this city gets when film-delegates from around the globe come here. They interact openly with the cine-lovers and answer their seeking, whereas rest of the cine-lovers from the nation have to come down to join the festival and to have an opportunity of participating in the festival.

The arrival of active officers of I&B working for the film-promotion and development happens only during the time of the festival. Otherwise, rest of the year only a daily-waged clerk is available in the office who cannot solve the kind of quality queries people have as film-practitioners/critics. Also the festival time is a very busy time for these officials and they can't cater to the individuals with proper attention and by the time one tries to approach them again, they are gone back to Delhi. Films shown in the festival are taken back to the Delhi office. There might be an option of at least keeping the digital copies of these films in an archive (which should be created) maintained so that film-students or practitioners/critics could borrow these films for some special screenings, taking a proper permission from the Delhi office of directorate. Ministry should be clearer and focused towards such initiatives. The opening and closing films passes must be circulated at least in the colleges having department of film-studies. More often than not, these passes are provided only to the acquaintances of different film-makers. In this regard, a kind of transparency is missing from the system. I hope colleges practicing the film-studies would also be feeling this need of proper invitations by the Ministry of I & B. So that they can help their students in getting the exposure which Goa gets just once a year. □

Programmer, Indian Panorama Section, 2013.
New Delhi

Kind of infrastructure required to develop Cinema culture in Goa

- SWAPNIL SALKAR

Development of any Cinema culture in a society has seeds in the genesis of the creed of "Independent Filmmakers." It usually coincides with a period of social restructuring. New trends in new fashion, new sensibilities are emerging. Some are acknowledged and accepted by society. Many are shunned. A defense mechanism of any decaying society to change! Thus depending on extent of suppression, a number of voices feel shifted. They feel created by the society. They question the way the establishment functions. The demand to be heard. Everyone has his own medium to express himself. Some wield pen, some resort to melodies. While some choose camera. Compared to all other medium, film making has the most visible and dramatic impact but it is also most conflict and contradictable device.

To repeat a click, a filmmaker's Barmuda triangle, cinema is a commercial art. To add to this oxymoron many feel it's not even an art form, Glorified Craft, they say. But I would like to assert that cinema will always be an art form. A movie is what is led to a consumer who has paid for a good time but cinema is what the consumer will carry away from that film and imbibe in his subconscious. Any movie which generates that will always be an work of Art.

Thus what do we mean when we say "We want a cinema culture in Goa" Do we want a GOAN WAVE MOVEMENT OR A GOLLYHOOD?" Having seen a lot of films across a lot of

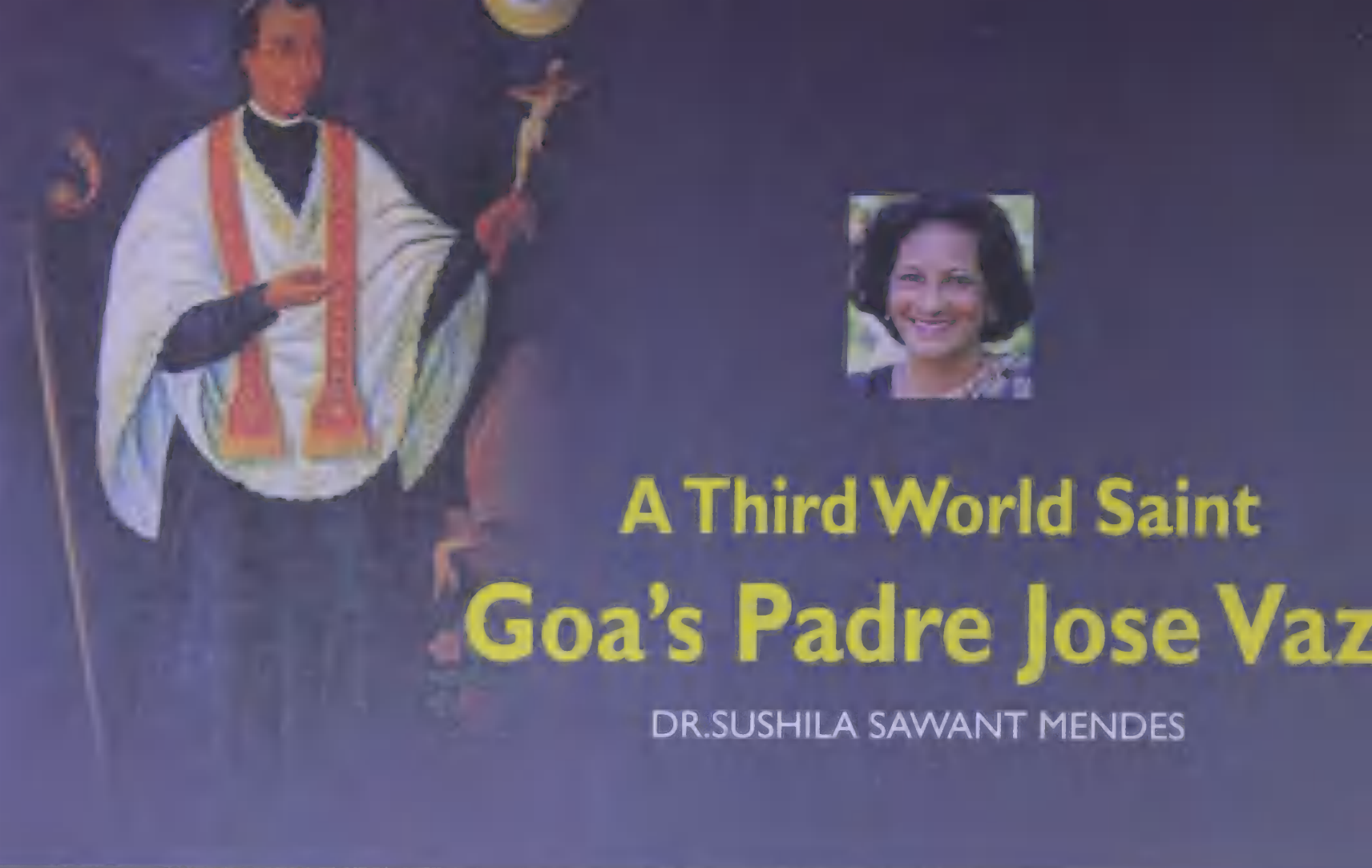
movements, I have arrived at a humble conclusion. Each movement created a certain amount of garbage with a certain amount of gems. Learning from experiences and History, we should understand that Hard time movement lead to disposition. Such movements don't last. But what always last is their impression on society and thus we must first concentrate on the awareness about cinema. Since only awareness about films can equilibrate the whole balance of cinema and its impression on audience. Awareness about cinema on masses goes hand in hand with finding an audience who accept and promise your stories, an awareness of which is always a jumpstar for a new storyteller, in this case a filmmaker.

Audience always share a comfortable but viciously cyclic relation with establishment. They consume what is fed thinking they have no better option, while a fresh stock of recycled product is being laid out for them. This is not a culture which facilitates growth. Thus it is essential for us. Cinephiles, to break this vicious circle making an audience aware of the very existence of a different cinema. I don't think we lack a receptive audience in Goa. What we do lack is a proper infrastructure in place to aid this "ARTSY TYPE" of cinema.

Thus it should be prime priority of anyone who wants to support cinema culture to spread awareness about the existence of cinema. Young filmmakers should source a projector and screen and make audience aware of their creations. The quality of cinema can be only judged rationally when weighed against the time it has survived. What we must thus encourage is, propagation of the cinema which has survived the test of times to the audience. Especially young ones. "PATHER PANCHALI" should be shown in Goan towns, villages and schools. Sub titles in local languages

should be introduced, rather than rigidly sticking to a particular school or movement. All kinds of cinema which have survived scrutiny of time by their impact on popular cultures should be showcased. Cinema clubs should not include only Hollywood and Korean buffs. An inclusive model of cinema propaganda can be chalked out by us. Concerned Cinephiles and find a way to implement it. Without our own efforts we don't stand any right to cry hoarse on establishment. Ranting and Raving in social media is all fine but the words should also be accompanied by action. We all have a role. Filmmaker should tell stories, film critics should critique. Film enthusiastic should see and Show. It's our responsibility. We can't stay away from it while playing point at Government game. We should get off our Haunches and work. Waiting to experience better cinema.

MBBS student
Independent Filmmaker



A Third World Saint Goa's Padre Jose Vaz

DR.SUSHILA SAWANT MENDES

The international news reports that Pope Francis is to declare Fr. Joseph Vaz (popularly known as Padre Jose Vaz) to be a saint has put the Goa state, particularly the Roman Catholic community in a celebration mode. The canonization ceremony scheduled from 13-15th Jan. 2014 by Pope Francis in Sri Lanka is an event which will be patronized both by the Catholic Church and the government of the island nation. Saint Francis Xavier may be referred to as the Patron Saint of Goa, but the state is awaiting to celebrate the canonization of Joseph Vaz as their own first Goan born saint. Unlike the saint, his missionary work was not colonial, not helped, authorized, or associated with conquest by a colonial power.

This saintly priest from the Third world – was the first non European to found a mission in a Church in this part of the continent. The Church he re-founded in Sri Lanka was persecuted but survived isolation from Rome for over 140 years.

The title of 'Apostle of Kanara and Sri Lanka' given to Fr. Joseph Vaz for the rebuilding of the Roman Catholic Church destroyed by the Protestant Dutch regime may not have compensated this long wait of over three hundred years for sainthood.

Saint Francis Xavier and St. Ignatious of Loyola (founder of the Jesuits) were both Spaniards and their canonization was facilitated by the geo-political happenings of that period. Besides they had government support and were backed by the powerful propaganda machinery of the Jesuits. Fr. Joseph Vaz had no such backing either of Rome or of the Portuguese government or of those in power in Sri Lanka. It was only his humanitarian work of helping small pox victims, that the ruler of Sri Lanka King Vimaladharna Surya II, who had imprisoned him, later patronized him. Vaz had neither money to bribe, nor power to influence or entice conversions, as he had no support of any ecclesiastic or civil authority. It would therefore be

safe to conclude that it was purely religious reasons that today there are thousands of Catholics in Sri Lanka.

When Fr. Joseph Vaz embraced the still then, nameless community of Goan priests on 25th Sept. 1685 as the superior of the community of the Congregation of the Oratory of St. Philip Neri he had decided to follow the saint's maxim, *amare nesciri*, which means 'Oratorians should love to be unknown'. These priests of Goa represented the first set of local missionary priests or the first native religious community in the Diocese. Perhaps it was destiny that made him take on the guise of a baker, bangle seller, dhobi, fishermen and coolie, to enter into the Calvinist (Protestant) Dutch occupied territory in Sri Lanka to carry out his missionary activities for the Roman Catholic Church.

Not so humble background

Joseph Vaz was born on 21st April 1651, in Benaulim, village from where his mother Maria de Miranda hailed. His father Cristovao Vaz was from Sancoale. In fact a serious allegation against the Oratorians was that they were intended only for Brahmins. Joseph Vaz's ancestry was of the prominent Goud Saraswat Brahmin Naik of Sancoale. As a bright student, he learnt both Portuguese and Latin. He then studied in the Jesuit College of St. Paul where he did a course in rhetoric and Humanities. He further studied philosophy and theology at the St. Thomas Aquinas Academy of the Dominicans also in Goa. In 1675, at the age of twenty four years he was ordained deacon by the Archdiocese of Goa. On becoming a priest he started going barefoot to live like the poor and soon acquired a good reputation as a preacher and confessor. He opened a Latin school in his village of Sancoale for prospective seminarians. In 1677 he consecrated himself as 'a slave of Mary' sealing it with a document known as 'Deed of Bondage'.

A missionary

Fr. Joseph Vaz decided to deal with the plight of Catholics in Sri Lanka, after the expulsion of the Portuguese power from the island by the Dutch. By 1658, the Dutch Calvinists succeeded in destroying both physically and spiritually the Catholic Church, expelled Portuguese priests and forbade Catholicism and no missionary priests was allowed in Sri Lanka. It was with this background that Joseph Vaz wanted to go to there, however he was sent by the Goa Archdiocese to Kanara. Vaz was often a victim of the politics of the Archbishops office. Many years later when he sought permission to return to Goa from Kanara he was once again denied it by the then Archbishop Manuel de Souza e Menezes. It was only after his death in 1684 that the Cathedral Chapter of Goa permitted Vaz to return to Goa.

Vaz undertook missionary work in Mangalore, Basroor, Moolki, Kallianpur and other areas, during his three years stay in Kanara from 1681-84. He reconstructed old churches and built new ones in Onore, Kundapore and Gangolim. He also set up schools and confraternities (*Irmidades*) of Catholics who came together in the absence of priests. These gatherings of prayer were done in small huts, built for the purpose. His missionary work certainly helped to keep alive and encourage the religious fervor of Christianity in Kanara. Vaz was recognized as a saint and many legends and miracles were attributed to him. A shrine was constructed, dedicated to him at Mudipu, which is still visited annually by thousands of pilgrims seeking his blessings and cures for various sicknesses.

Homecoming and the beginning of an indigenous mission

Vaz returned to Goa in 1684 and started his preaching in the villages. He met a group of three priests led by Fr. Pascoal da Costa who called themselves 'Milagristas', in the abandoned Church of the Holy Cross of Miracles on a hill in

Old Goa (The ruins of this Church still exist). It is here that Vaz was elected as the first superior of the new Oratorian Congregation. This Indian Oratorian Mission is the only fully native, non-European Catholic mission of our colonial era.

Soon thereafter Fr. Joseph Vaz decided to go secretly to Ceylon, now Sri Lanka and a land which had no priests for about half a century. The Dutch Huguenots had attacked the Malabar and driven out the Portuguese missionaries. They had almost wiped out the Catholic Church from during the period from 1637 to 1658. In 1686 Vaz started his journey to Ceylon disguised as a holy man or a sanyasi. He stopped in the Keladi kingdom for a few months on the way, till he reached Tuticorin in 1687. He stayed in a village called Sillalai in 1689 and thereafter in the very next year reached Puttalam. Vaz suffered from acute dysentery as a result of his terrible travelling conditions. Soon after recovery, he started contacting the Catholics, working only at nights because of the strong Calvinist presence. He always had by his side his loyal servant John Vaz, a Catholic tribal (Kunbi) from Goa.

On arrival in Kandy, the capital of the Kingdom of Kandy in Sri Lanka in 1692, Vaz was arrested as a Portuguese spy and imprisoned by the Buddhist King Vimaldharma Surya for two years. Here he learnt Sinhalese, the local language and even wrote a dictionary. In the prison he began his missionary work of converting the other prisoners. After his release he secretly visited the Catholics in Colombo, then under the Dutch. In January 1697, he was appointed Vicar General in Ceylon and was soon involved in helping the small pox affected people of Kandy, the following year. This was even more commendable because the King and the people had deserted the capital because of the epidemic. As a result of the humanitarian services of Fr. Joseph Vaz, he was patronized by the same ruler who had imprisoned him and later by his successor Vira Narendra Sinha.

Fr. Vaz wrote catechisms in Tamil and Sinhalese.

He used enculturation as a missionary method and also practiced and taught meditation. Fr. Vaz was respected as sammanasu Swami (Angelic Priest). Three missionaries arrived from the Oratory of Goa in 1697 to help him. He encouraged Fr. Jerome Gonsalves from Diwar, one of the missionaries to create Catholic literature with music and song. In 1705, in recognition of his services he was offered the post of Bishop and first Vicar Apostolic of Ceylon, which he refused and preferred to remain a missionary. By now missions were organized into eight districts, each headed led by a priest. In 1710 Fr. Vaz despite ill health continued with his work but passed away on 16th January 1711 at the age of 59 years after 23 years of hard work and sacrifice in an hostile and foreign country. This day is celebrated as the feast day of Fr. Vaz.

Beatification and canonization

The case for beatification was first put for consideration in 1713 by Francisco de Vasconcellos, Bishop of Cochin, who also had jurisdiction over Ceylon. The island of Ceylon had by now become the land of the missionary activities of the Oratorians. It sent missions to Malabar, Madagascar, Solor and Timor. The Apostolic Delegate of the East Indies, Ladislaus Zaleski (1852-1925), who was a resident of Kandy, kept getting reports of the saintly priest. He did his own research and published a detailed biography of Joseph Vaz. The process was resumed only in 1953 by the Archdiocese of Goa and Daman. Fr. Vaz was beatified by Pope John Paul II on 21st January 1995 in Colombo and is now Blessed Joseph Vaz. His work was largely unsung till the Goan Archdiocese took up the cause and on 16th January 2000 and declared Vaz as Patron of the Archdiocese of Goa and Daman. A Diocesan inquiry of a miracle took place in Oct., 2013. Patriarch Filip Neri Ferrao had stated in Nov. 2013 that the cause of the canonization had reached a 'crucial stage'.

On 14th Sept. 2014, His Holiness Pope Francis

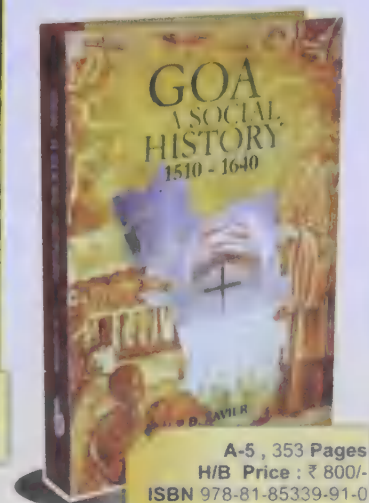
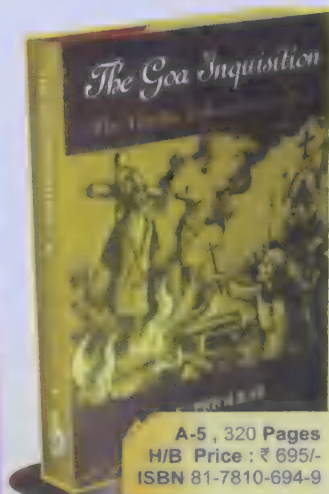
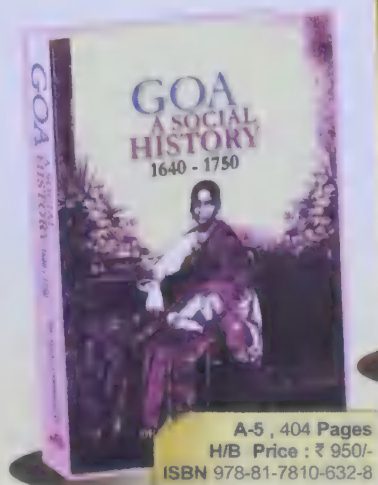
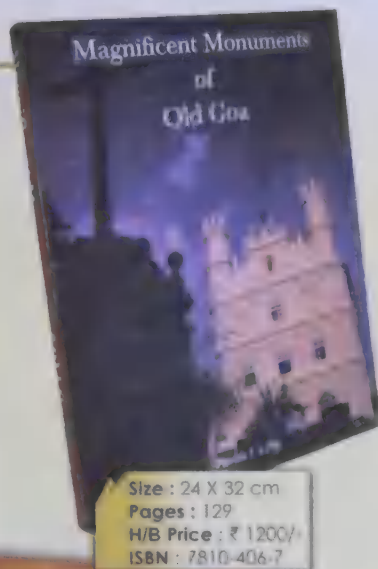
approved the decision of the Congregation for the Causes of the Saints to canonize Blessed Fr. Joseph Vaz. The canonization process therefore, to be declared a saint has concluded. Pope Francis has bent the rules and dispensed with the requirement of a second miracle for canonization. The same powers were used by the Pope to canonize St. John XXII, without a second miracle attributed to his intercession. Unlike St. Francis Xavier, Fr. Vaz had no support from the Church or the Portuguese government. After 24 years there were almost a lakh of Catholics and all these had converted voluntarily as Vaz had no money, nor power to influence or entice them. It was his sheer missionary work that endeared the poor and the marginalized towards the Roman Catholic Church. He had to work secretly in an alien atmosphere without being sure of from where he would get his

next meal. Fr. Vaz had re-founded in Sri Lanka a Church (which was destroyed) in hostile conditions and at the cost of his life.

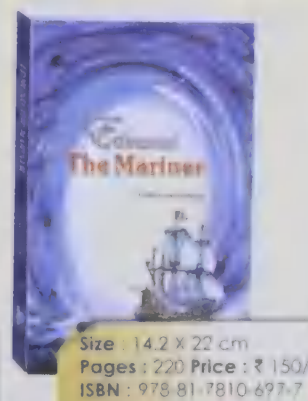
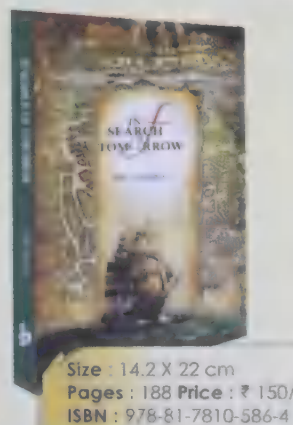
Fr. Vaz passed away in 1711, and the process of canonization has been a long wait of over 200 years. He may have helped the Church in its evangelization mission. This cannot be seen through the prism of the twenty first century. It must be acknowledged that Blessed Joseph Vaz was a priest from the Third world and worked in the Third world, that too in a nation foreign to his birth. As Goa prepares itself for the Exposition of St. Francis Xavier, the world is looking forward for the declaration of Goa's own Saint Joseph Vaz. □

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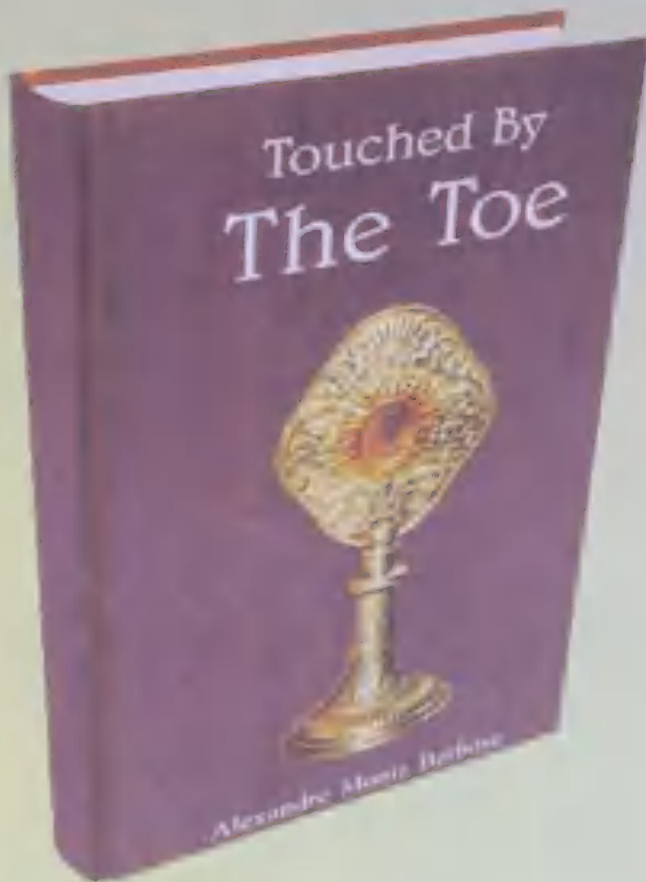
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Touched by The Toe

by Alexandre Moniz Barbosa



The novel titled *Touched by The Toe* is written by Alexandre Moniz Barbosa⁴⁵, formerly of the *Times of India*, Goa, and now the executive editor of *O Heraldo*, who self-published the book in 2004 after writing it in 1997.

Like many Goans, I too while growing up in Goa had heard a story about the saint's toe being bitten off by a devout Portuguese lady, which caused me to read this novel with immense interest, since the fictional story is set in 1553-54, a period when Goa came to be called Goa Dourada or Golden Goa.

The author says his abiding interest in Goa's history, in particular during the time of Francis Xavier's domicile, led him to research this period, further enhanced and inspired by Fundação Oriente that allowed him to stay at its property in Portugal for a month.

"And that's what I did," says Alexandre, "surrounded by the quiet stillness, mist and dark green mountains that slowly came alive with colour with the advent of spring. I thank Dr Adelino Rodrigues da Costa for his help at that time, in Goa and Portugal."

My journalist friend Cyril D'Cunha had sent me a copy of this novel in early March 2005. I'd read it eagerly but was disappointed by the quality of the narrative, expressly its sentence structure that ended in relentless participial phrases. Last month thinking about the decennial Exposition, I burrowed into the old bookcase and picked up the book to read again.

While the style of the narrative could use the services of a professional editor and proof reader, some of the content has much to recommend it. For example, the 'un-Christian' behaviour of the

The decennial Exposition of the relics of St Francis Xavier in Old Goa beginning on November 22, 2014 and lasting until January 04, 2015 looks like a timely occasion to review a novel about the saint's 'toe' that was bitten off in March 1554 by a Portuguese noble lady named Isabel Carom, the wife of the newly appointed Chancellor of the Relação (High Court), Dr Henrique Carom, except that this 'toe' would not be exposed for the simple reason that it is not in the silver casket holding the desiccated remains of the Jesuit saint.

"The toe bitten by Isabel Carom remains with descendants in Portugal," according to the Author's Note.

Best Wishes for Exposition 2014



Fransis Silveira

Ex MLA of St. Andre Constituency
and Ex Minister



Anthony Silveira

Social Worker and
ZP Member, St. Lawrence

Portuguese men indulging in sexual activity in the bordellos, the caste practices among the newly converted Christians, and the request by Francis Xavier for the Inquisition in Goa, all these the author describes with an imaginative eye focused on the objective reality.

As most Goans would know, Francis Xavier arrived in Goa in 1542 at the age of 36, in the service of the Lord and the Portuguese King Dom Joao III. Francis was an inspired promoter of vocations and actively supported the fledgling school for non-European boys, which later developed into a seminary called the College of St Paul in Cidade de Goa, now Old Goa. His apostolate in Goa lasted about a year but he expended his missionary energies in the East (Cochin, Cape Comorin, Indonesia, Japan) when he was felled by fever on the Sancian island on his way to meet the emperor of China where he died on December 3, 1552. After 15 months his 'incorrupt' body was transported to Goa where it has since been preserved in a hermetically sealed silver casket in the 16th century-built Basilica of Bom Jesus and exposed for public veneration down the years.

According to the novel, Isabel Carom bit off the toe during the Exposition in March 1554. The author writes: "Isabel saw the gold embroidered cloth covering the body of the priest. All she could see of the body was the face and the feet and they looked fine, not like those of a body dead for 15 months would look. She knelt before the feet and as her lips touched the toes of the body, her mouth opened, engulfed the little toe of the right foot, her teeth closed around it and in one motion Isabel bit it fully off the foot of Fr Francisco Xavier."

It appears that Francis Xavier was greatly exercised over the lives of iniquity led by the Portuguese who had more servants and slaves than was required. Here's Alexandre's take on it: "The City of Goa was affluent and its affluence had corrupted its citizens. The Portuguese viceroys and governors were more interested in accumulating wealth than in giving a proper administration to the

OLD GOA

Encapsulating
The Glorious
World Heritage



Magnificent Monuments of Old Goa
- Patrick J Lobo

The book depicts extensively the interior Old Goa once called the City of Goa.

The Indo-Portuguese art, architecture, culture, history and Christian religiosity from the 16th century up to our days have been brought together in an impressive and imaginative blend that evinces admiration for this work. Reading the book will prove to be profitable and stimulating even for those who have seen Old Goa umpteen times and read books on it. The book narrates vividly to readers innumerable pages of Goan history.



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people and so turned a blind eye to the corruption under their noses. Most viceroys and governors returned to Portugal carting riches. Others who died in Goa left behind enough wealth for the family to live by for generations.”

Such rampant corruption it was that persuaded the missionary Francis to write to the king to bring the much-dreaded Inquisition into Goa, ironically its victims happened to be the new converts.

One of the converts was a spice trader named Simao de Sa, whose son Joaquim falls in love with the Portuguese maid Helena whom Isabel had brought with her when sailing to Goa in the Portuguese merchant ship nau. A Hindu Brahmin before his conversion, Simao was deeply affected by the preaching of Xavier to such a degree that he, with his wife Dolorosa and son became converts to Christianity. But the former caste mentality remained intact as if to suggest that the leopard can never change its spots.

The author elaborates on this mentality. “Christianity had transformed their life, but some things had just not changed. Though they had emulated the mode of dressing and western mannerisms, they still tenaciously held on to the traditional ways of thinking, their mindset jammed in the past. Anyone who saw them would admire their quick acceptance of all things Christian and European, unaware that deep inside, the mind was whirling in the past, refusing to accept the transformation in their lives, struggling to cling to the customs earlier generations had observed. Christianity to Simao was a façade that was to be made visible to the Portuguese administration by going to Mass, dressing the European way and observing external Christian rituals.”

How true it is! Even after 460 years today in Goa such a state of affairs exists, if one were to go by reading the book *Goa, a daughter's story* (2004) by Maria Aurora Couto.

A fascinating yet moving account of the Simao family's conversion, including their daughter who had died, helps to create understanding and sympathy for the inter-racial marriage of Joaquim

and Helena, in addition to Isabel and Dolorosa becoming friends after the latter extracted a confession from Isabel about the bitten toe.

About those participial phrases: Here is one example. “Good morning, Your Reverends,” said the Viceroy, Dom Affonso de Noronha entering the office at a brisk pace and settling down at his desk, shuffling the papers and pretending to look busy.”

There are four participles in that sentence (highlighted) that weaken the action of the narrative. The participle is a verbal with an adjective or adverb value in the sentence. It does not have the full force of an action verb such as a transitive or intransitive verb. Besides, all of the four actions above could not have happened at once, thus making the sentence clumsy and lumbering.

Here's my rewrite.

“Good morning, Your Reverends,” said the Viceroy, Dom Affonso de Noronha as he entered the office at a brisk pace. He settled down at his desk, then shuffled some papers and pretended to look busy.”

Often a subordinate clause is preferable to a participial phrase. In the above rewrite I've also employed a compound sentence to render the action virile.

Furthermore, the journalist in him gets in the way of the fiction writer as he tends to rely on flashbacks repeatedly, instead of moving the action forward as it happens in the present time.

This novel would have benefited by ‘showing not telling’ the story for the author reveals a sensitive ear for near perfect voice and pitch of the characters. Thus a lot of the telling could have been ‘shown’ through action and dialogue. Still, the novel is worth reading if only to gain insights into a period of Goa's colonial history, bravely imagined and recreated by Alexandre Moniz Barbosa.

The book priced at Rs 150 is available at Broadway Book Centre. □

The review first appeared in Goa Book Club



SHORT STORY BY ANTONIO AFONSO

Fun life in Hell

Why not begin with an old story, a stale joke?

Once upon a time... in fact one day in recent times, by queer kindness, God bade someone, a countryman of mine, to choose for a trial – Heaven or Hell? Having heard so much, day in and day out, at home and in church, about the infinite goodness of the former, our lucky man opted for a sojourn in Hell, just to confirm the horror stories told by one and all who had never been there. But he found nothing hellish. In fact everything was so unbelievably enchanting in that warmest of all resorts – flattering welcome by the Chief himself, the great Satan; scented air all around; sunshine and flowers all over; soothing song and dance everywhere; delicacies and delights unending; merriment of women and wine for the asking. What more makes a paradise! People and God had been unfair to the Devil and his abode, our chap felt. He came to think that the age-old belitt'ling was due to ignorance, if not jealousy.

Trial holidays over, he had to make a definitive choice now – Heaven or Hell... and still felt somewhat lost. Burden of the old bias! Had to get back home fast, to the garden on Earth called Goa, where no visitor ever gets lost. That is because all roads here, whichever way, lead to just one place – the Hell of joy.

No, this is not some fancy narrative, a boring anecdote, concocted by wicked mind for crumbs of puerile pleasure. Even Magdalen-aunty would have vouched that it was not. In fact our contented Hell-returnee had tried to contact her, not knowing that good old Magdu was found dead on the beach just that morning and the cops had deposited the

bloated body into mortuary for 'further investigation'. Meantime her ghost took flight in a certain direction, and everyone knew which way it was headed. What could our Pantaleão do now? He had to make up his mind without waiting for his time to come and get caught unprepared – Heaven or Hell for good, once and for all.

Saiba pau! Mutely he parroted the customary Hail Marys for Magdu's soul, unsure whether he should pray for eternal rest or perennial fun. And the consensus he overheard put him at ease – Magdu sure to Hell. After all, she was committed and addicted to fun on Earth and truly deserved it beyond this world as well. And didn't Pantaleão himself see and taste the quality mirth that Hell had to offer to its denizens? The only thing, in fact two things, that remained to be done for her here were, one, to ensure that the funeral candles were lit at a safe distance from the body, lest the fumes of spirits-soaked remains set it ablaze in a bonfire; and, two, the cross hanging from the golden chain round her neck was removed before the coffin went into the grave. The devil might think of digging at night to cross-check her loyalty, although he hardly bothered about such deviations; it is mostly the other side which took offence to any dilly dallying with the rival.

In Goa no one can really get lost on the way. In fact there is no need to break one's head to choose anything, not even one's destination – final or otherwise. Everything flows smoothly and excitingly. Quintessentially perennial hedonic delight, new Pompeii for one and all, it would have been the envy of ancient Sodom and Gomorrah.

There are no cross roads for any hesitant one, of whom there is hardly anyone there, to weigh options of left or right, to worry about directions south or north – all are one way streets, unfailingly leading to one and the same spot, whichever way you go. Whether highways or lanes, they all take you to Hell. Of course, there are guides, should one ever need help. Quite a few Magdus and Pantaleões ubiquitously roam around.

Nature made Goa what it is (some credit God with that) – one big beautiful beach of golden sands upon blue sea, fortified by green mountains permeated by valleys and languid rivers. Man, rather the enterprising ones among the residents, put all of that to good use and bought fame by luring in the tired and bored from all over to imbibe the intoxicating wares and to piss off over the serenity for relief, to bitchify the beach to heart's content, to rip and rape for ecstasy. Magdu did her bit, just as Pantaleão, for both shared the belief of many others that it is sinful to allow the virgin beaches (and much else that is pristine) to remain without being bitched, as if they were some old hags to be ignored by gallivanting studs.

In Goa everybody has good times. Everybody drinks. Everybody sings and dances. Everybody has his pub or casino... everybody prances in bikini, if not without any bit of it on. Church feasts or temple zattras are passé, unless they fall in line with the new fusion mood. Mercifully their soil does not grow muthaliks yet – if at all, they have to be imported from the outside, like vegetables from Belgaum.

How could Pantaleão stay out of the show and be counted a loser? Would his friends allow that to happen? And Magdalen had been such an inspiration for the likes of him. She had enjoyed life to the hilt and helped so many to attain the bliss. Her many joints dispensed pleasure and happiness – the old taverna now a glitzy bar with dancing girls; the spa in her very bedroom now converted and painted; the shack for food and elixir, licit or laced. In fact, she herself was such a gorgeous ambulant joint of good times – for 'erections and demolitions', as nasty tongues would wag. Among these, several that went to church even on days other than Sundays would call her joints shady,

despite all the bright gaudy lights inside and outside.

Pantaleão himself was a man of jaunts, more of them foreign jaunts, always paid for by someone else, for all kinds of odd jobs. For the many flying miles he accumulated, God was sure to reward him. That is how he must have won that prized trial trip to Hell. Too dull for education and degrees, he had enough talent and skills to dazzle even the discerning ones with conjured sights and sounds. But he hated to be called a pimp — so respectable he was with a posh house replete with antiques, by the Church-side upon the enticing river bank! In the darkness of night Magdu's legacy was Pantu's inheritance. He was well connected as well.

What a crazy night it was. Pantaleão's limousine raced ecstatic down the picturesque slope after the barbeque party. The sharp turn in the sleepy village spared him not this time. Shit! The car banged the wall. Thousand shouting voices shattered the silence of death at that ghostly hour. Yet he experienced no fear, no pain. The booze had freed him from such minor irritants and the trip to Hell had bolstered expectations.

Deadly car crash under drunken torpor – the driver, stupid; not the car which takes only petrol – and one swift waltz to Hell's gate. Ghosts travel to nether world faster than the speed of light. But dear Pantu was horrified now. No welcoming arch like the last time; no music, no dance, no damsels, no nothing. The dark winged creatures were more than a nuisance amidst the flames that scorched his pampered skin. The decibels of screams of the tortured and guffaws of the horned tormentors made for the Sunburn delight in horrible waves. Hell was really hell.

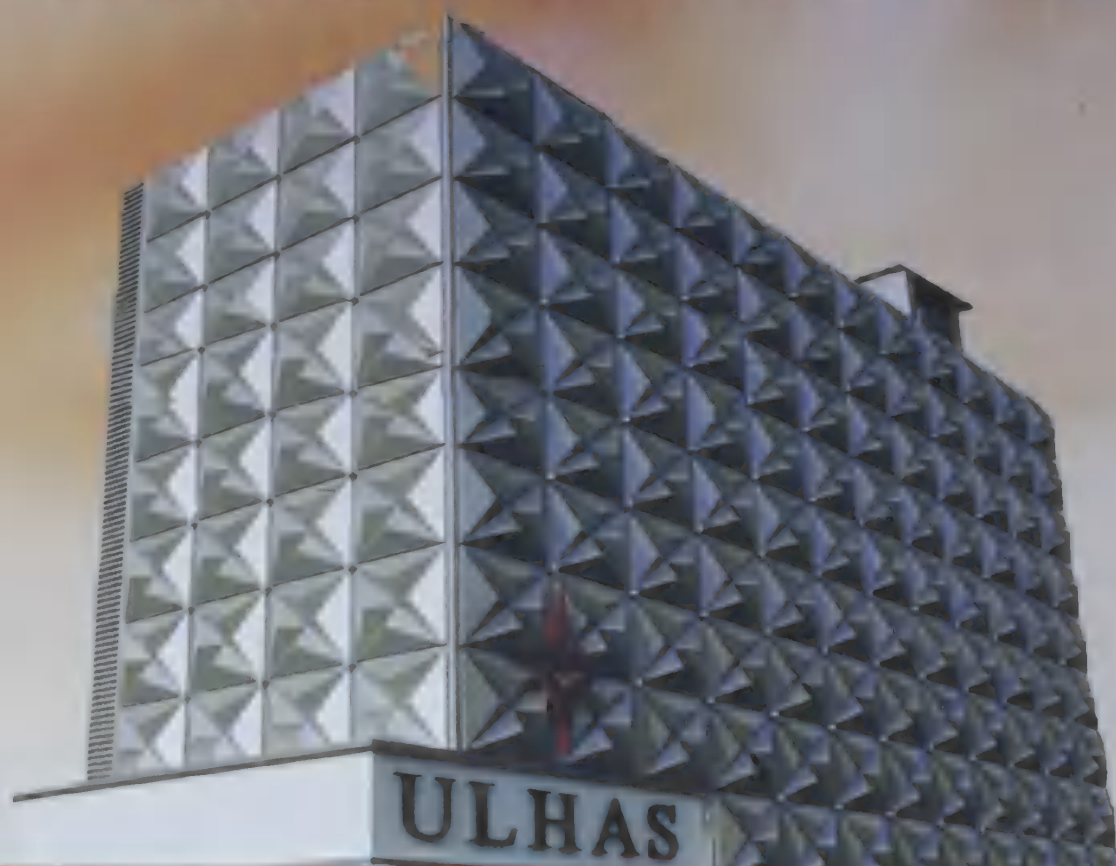
Pantaleão felt cheated – this time he was sent to the permanent residence precinct, not the tourist quarters. So, every vacation seller cheats. That itself is part of the fun game...

And why not end with a damn moral sermon – in Rome do not try to play a barbarian. □

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The Author is a 70+ years-old Goan in the process of shedding his geographical identity.

Ulhas Jewellers is the first jeweller in Goa to be Trustmark certified



Trustmark Certification is a GJF initiative to standardize the quality of jewellery process in collaboration with UK-based international certification institute

Goa-based Ulhas Jewellers is the fourth jeweler in India to fulfill all the criteria under the Trustmark certification process, an initiative supported by the All India Gems & Jewellery Federation (GJF) in collaboration with ISOQAR, a British based international certification organization having presence world over.

Trustmark certification focuses on creating systems within an organization to improve company's efficiency. It caters to all the aspects of business and aims to standardize the way an organization works. The system will give an immense benefit in day to day operations and will help plan the focus areas as well as monitor the company's journey. Five jewellers - Rajkot based Premji Valji & Sons, Chheda Jewels (Mumbai), Khandelwal Jewellers (Akola), Ulhas Jewels (Goa) and Chandukaka Saraf (Pune) - have emerged as the first five jewellery outlets across India to fulfill all the criteria to be Trustmark certified.

Ms. Nirupa Bhatt, Chairperson of Trustmark and also the Managing Director of GIA in India & Middle East presented the Trustmark Certificate to the MD of Ulhas Jewellers- Mr. Vikram Verlekar. He is the first jeweller from Goa to be Trustmark certified. While receiving the certificate Mr. Verlekar said, "Trustmark certification has added a lot of value to my day to day business. It's a step ahead from the other processes as it has regularized



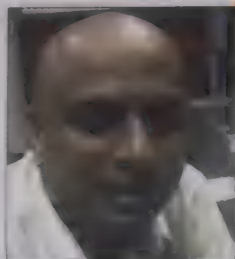
Vikaram Verlekar with Trustmark Chairperson Nirupa Bhatt

my business operation. I believe in quality and with the Trustmark system process in place, I would be able to create new trends and add value to the brand”.

Ms. Nirupa Bhatt, Chairperson of Trustmark congratulated Mr. Verlekar and said, “The main purpose of Trustmark certification is to build a nationally accepted model, for the gems and jewellery industry. We want more organization to be Trustmark certified as it would represent a symbol of trust, credibility and complete transparency”.

About GJF

GJF is the national nodal and the largest single trade body in India for the promotion and growth of trade in gems and jewellery across India. It represents over 6,00,000 players comprising manufacturers, wholesalers, retailers, distributors, laboratories, gemologists, designers and allied services to the domestic Gems & Jewellery industry. The Gems & Jewellery industry is a hand crafted and labour intensive with over 1 crore strong labour force engaged in the manufacturing of jewellery industry in the domestic sector. The Federation’s mission is to support and promote the progress and prosperity of all the members in the gems and jewellery industry across India. It also provides regular news updated on notifications, rules and regulations declared by the Government. It promotes the trade, by participating in promotional events on a national level. It encourages the trade through the organization of consumer exhibits in India. It also counsels educational and research institutes that help in developing superior quality and high standards for effective functioning of the trade. □



LOCATION BY SACHIN CHATTE

Film Culture in Goa



If the tourism in Goa is increasing at a rapid pace then it fair to say that Bollywood's love for the state is growing exponentially. Goa has always been popular among film makers but in the last decade or so, it has really taken off, breaking new ground. In 2014 itself *Singham 2*, *Youngistaan*, *Joe B Carvalho*, *Kick*, *Hate Story 2*, *Yaariyan*, *Lekar Hum Deewana Dil*, *Ek Villain*, *3 a.m.*, *Finding Fanny* were released all of which were shot in Goa. Abbas Tyrewala's *Mango* which was also filmed in the state along with R Balki's Amitabh Bachchan starrer *Shamitabh* are yet to be released, and at the time of writing this, couple of other films are also being shot including the John Abraham starrer *Rocky Handsome*.

Over the years, Goa has always been on the radar of Hindi film makers. In *Gumnaam* (1965) starring Manoj Kumar, Nanda and Pran, among other scenes the popular Lata Mangeshkar song 'Is duniya mein jeena ho to' was picturized on Helen at the Vagator beach.

Khwaja Ahmed Abbas' *Saat Hindustani* (1969) which marked the debut of Amitabh Bachchan, based on the story of Goa's liberation from the Portuguese was also shot here. In 1982, Bachchan

also acted in *Pukaar*, another film about the liberation of Goa.

Goa has also benefitted in terms of tourism because of the films shot here. Of the hundreds of them, K. Balachander's *Ek Duje Ke Liye* (1981), Farhan Akhtar's *Dil Chahta Hain* (2001) and Rohit Shetty's films (*Golmaal*, *Singham*, *Chennai Express*) have added that extra popularity of the tourist locations in Goa.



The state also made it to the world map of cinema when portions of *The Sea Wolves* (1980) starring Roger Moore, Gregory Peck and David Niven was shot in the state. In 2004 came the next big international film, *The Bourne Supremacy* starring Matt Damon.

With the odd exception, Rohit Shetty insists on shooting on all his films in Goa. While *Singham* was a Goa based story, the sequel *Singham Returns* was largely set in Mumbai. Yet you could see Kareena Kapoor riding a bike in the by lanes of Saligao, which was passed off as a "village near Mumbai" Other locations like Siolim and the banks of Walvanti River in Sanquelim were also utilized and for obvious reasons, the beaches and other landmark places were avoided. The Goan audience would recognize some of the places like the key scene involving an ambulance which was shot near the Siolim bridge.

Homi Adjanian's *Finding Fanny* did an excellent job as far as capturing the essence of Goan villages is concerned. Even though the story was set in Goa, there wasn't a single recognizable landmark in the film and yet there was something essentially Goan about it. Shot in the hinterland villages like Aldona, Divar island, Succorro and South Goa were shown in all their glorious beauty and along with Shyam Benegal's *Trikal* (1985), this has been one of the more sincere and successful attempts to portray Goan life on the big screen.

Mohit Suri's *Ek Villain*, one of the top grosser's of 2014 also had part of the story set in Goa. Remo Fernandes, the well known singer played a full-fledged role as a gangster who takes the hero (played by Sidharth Malhotra) under his wings. The scenes were largely shot in Panjim city and Betim (which also featured in the Amitabh-Dharmendra starrer *Ram Balram*).

Salman Khan's biggest hit till date *Kick* which released earlier this year was shot in foreign locations and in Goa as well, with some of the scenes in Agacaim and the railway bridge over Zuari river.

Hate Story 2 was also shot in Goa and most of it

was in and around Panjim. As the story demanded, an action scene was also filmed near the Anjunem dam. The movie though was not as much of a success as its predecessor.

There have been local productions like *Gurupournima* which was shot at Chowgule college Margao and other locations in the state.

Since the logistics are easier to handle in the premises of Entertainment Society of Goa, Old GMC and the INOX complex, most films shot in Goa have a few scenes there. The Panchayat and Corporation areas still remain a challenge for outdoor shootings in Goa. Since the beaches have become common place, film makers have been exploring other options in terms of locations.

But one thing is clear, Goa as a shooting destination is on a high at the moment but is it at an all time high? Only time will tell. □

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Image

Image
In my mind: images

In my eyes: images
Images:
In my ears,
In my touch,
In my nose,
In my tongue

Images of you
And of everyone
And of everything

I am
A collection of images only

Images of stories:
Of poems
Of movies
Of novels
Of pictures
Of songs
Of sculptures

What am I
Bereft of these images?
I can't think of

My mind has
No images of myself

My existence
And the existence of these images
In me: completeness

Image is a small but beautiful poem by our reputed poet Mr. Ramesh Bhagavant Veluskar which appropriates at this occasion of film festival. The poem is a festivity of images and image plays a great role in the life of human being.

Mr. Ramesh Bhagavant Veluskar is an ardent lover of poetry basically wrote in Konk'nni but he loves in writing in Hindi, Marathi and English too. He has published more than 15 collections poems including children's poetry. He has translated eminent writers like Bhas, saint Tukaram, Aurobindo, Rabindranath Tagore. He also penned down some plays.



Goa Chitra and Goa Cahkra Museums

A Single Person's Journey To
Save The Past For Posterity

Goa's only ethnographic museum, Goa Chitra celebrates five years since its conception in the quaint village of Benaulim. Located barely 5 minutes away from the mystical Comllan Tollem, a sweet water lake, where legend has it that this is the very spot that Lord Parshuram's arrow landed and the waters of the Arabian Sea receded to create Goa. (Benaulim, etymologically derived from 'Bann-Alle' - *the arrow has come*). Integrated into this surrounding and set against the backdrop of an organic farm Goa Chitra took shape.

Goa Chitra - a fusion of Goa - the state and Chitra meaning pictures is a tribute by its founder Mr. Victor Hugo Gomes, to his ancestors and their way of life. Conceptualized and created by his sheer passion and determination to preserve a past so that the identity of his people does not get diluted with development. The idea of a museum dawned much later for Mr. Victor Hugo Gomes; an artist by profession, and a Lalit Kala Academy awardee, he trained at the Indian National Trust for Art and Cultural Heritage (INTACH), in the restoration and conservation. His interest and curiosity laid on the object and material rather than its ethnographical



value. To restore some items to their authentic original state Mr. Gomes had to consult elders who were familiar with them and had actually seen them in use. It was during these visits that he began realizing over time that artifacts of artistic and historical value were being neglected around the state and, more than historical artifacts, Goans were losing evidence of the wisdom that informed the lifestyles of their forefathers.

"Traditional implements were being thrown out or left to decay in many old Goan houses. I had two options either I ignore what was happening or I had to commit to preserve hundreds of years of accumulated wisdom of our ancestors" states Mr. Victor Hugo Gomes.

The decision was inevitable, to host topic related museum with strong research, documentation and narratives with a mission of saving the past for



posterity.

“Our future generations should not lose hope, know their roots and with pride we can evolve for a better future. We want the world to come to know our land, our uniqueness, our richness and our identity” state Mr. Gomes

Goa Chitra is an ethnographic museum with a narrative. A story about our ancestors and the way they lived. The collection is not random but very precise and connected. Importance is given to the concept that the implements represent the lifestyle of a people, their indigenous methods, their craftsmanship, their art and folklore. Our traditions tell us where we have come from and who we are. The implements on display are evident of the ethos that our ancestors upheld. They narrate the loss of hundreds of years of accumulated wisdom in agrarian practices, the rich tradition of implements, tools, arts, crafts and heritage of our ancestors and their sensitivity to the environment. Each of the artifacts is supplemented by information that was collected in situ by Mr. Gomes, through interviews with elder members of that community. Documentation includes data about the artifact, material, craftsmanship, period during which it was used, photographic evidence; and interviews. Categorization of the collection involves the various processes implicated in a trade. The museum houses a wide range of exhibits depicting the material culture of Goa before the electricity era. The exhibits on display are associated with the rural trades and their indigenous skills. The

architecture of the place epitomizes traditional design and the structure has been built using only local material and engaging traditional craftsmanship. The space where they are displayed has been created using ‘architectural castaways’ from 300 old Goan houses.

Five years later on the 1st of November, 2014 Mr. Victor Hugo Gomes inaugurated his next topic related museum **Goa Chakra- India’s First Transportation Museum** at the hands of the former Chief minister of Goa and the present defence minister of the country Shri Manohar Parrikar.

Goa Chakra is a transportation museum where one can witness fully-restored and functional impressive modes of non-mechanised transportation that tell dramatic, authentic and



Tongas created awareness that it was not just modes of transportation that was losing existence but also a way of life for the Gadulia Lohars amongst the many other tribes and nomadic groups which were becoming extinct. The only possible reminiscence of the once-imperative mode of transport was now being hidden deep inside Godowns/store rooms of

antique dealers waiting for lifestyle expression by inquisitive designers, with no documentation nor record of its past and history.

For a country which bears the Ashoka Chakra at the centre of its national flag — the wheel of the law of dharma or truth and *satya*, or *virtue* — the wheel ought to be the guiding principle for those who worship this flag.

For, the wheel denotes

motion, and the belief that there is death in stagnation and life in movement. The wheel for India symbolizes much more than just carts and carriages; it celebrates the indigenous wisdom of our ancestors, their invention and their intricacies for details and a love for beauty and art.

The carts and carriages were obtained by curator Victor Hugo Gomes from either their owners who



personal stories of Indian ingenuity and self-sufficiency. Goa chakra shows artefacts of mobility within the realm of life experiences and hopes to evoke a personal and emotional exhibition in the minds of each of its visitor. The artefacts, by their presence, are reminiscence of a progressive history of success in the modern industrial age. This collection is unique that each of the carts represents the royalty of the soil from across every state of the country, handpicked to display the beauty and ingenuity of its creator.

The Goa chakra displays an impressive collection of non-mechanized indigenous carriages, carts and palanquins and many historically significant artefacts. During the years as a fellow researcher of tribal art in North India, Victor Hugo Gomes, the founding curator and proprietor of the Goa Chitra museum, had the opportunity to witness the lifestyle of the artisans and the hard work and skill that went into creating wheels and other items for the carts and carriages which formed a major part of their life.

Around that time Mr. Gomes witnessed the banning of carts and carriages across India. The banning of the carts and the





have become disillusioned and had abandoned them in their backyards or from the storehouses and dump yards of antique dealers. Every cart is obtained at a price but each of them has undergone extensive restoration which highlights the craftsmanship of their inventors. Gomes's personal collection dates back couple of decades of painstaking travel, documentation and research. The **Goa Chakra Museum** is being housed as an extension of the Goa Chitra museum.

Over the last five years the Goa Chitra Museum has been well received and has had over three lakh visitors. It has been featured in the 'Time' international magazine as a must see place, the National Geographic as a hidden gem. This project is recognized as an international product and has been the recipient of two International awards. The Fundacao Orient scholarship 2009 (Portugal) and the V.X. Verodiano Award 2009 (USA) for persons who preserve the wellbeing of mankind through individual advancement in the field of art, music,

literature, science, medicine or humanities.

The Goa Chitra museum has been graced by many distinguished guests and celebrities like Hollywood actor Robert Di Niro and his daughter Dena, renowned Indian poet, lyricist and director Sampooran Singh Kalra Gulzarh, the Nobel Laureate Orhan Pamuk, winner of the Man Booker Prize Kiran Desai, astronomer and Padmabhushan Awardee, Dr. Jayant Vishnu Narlikar, the former Governor of West Bengal, His Excellency Mr. M.K. Narayanan, the former Union Minister of Tourism, Ms. Kumari Selja, the former Governor of Goa, His Excellency, Shri Bharat Vir Wanchoo, Ex CIG of India, Mr. Vinod, Rai amongst others.

Mr. Victor Hugo Gomes envisions a series of topic related museums. From a meagre 200 items, the museum's display now comprises more than 4,000 objects. On a personal quest to preserve a forgotten era so that the narrative is not diluted, the efforts prevail.

Totally Self-funded by Mr Victor Hugo Gomes and his wife Dr Aldina Gomes, this project is gaining momentum in the hope that others may also recognize the need and join this effort. "We envision an institution that the museum grows into a laboratory and playground for those who would like to learn and invent" states Dr Gomes who helps her husband manage the museum.

One of the recent initiatives of the Museum is to

promote Crafts facilitation so that local crafts can evolve and be sustained rather than become extinct. The museum shall host a series of exhibitions and workshops that supplement India's rich crafts and traditions which are being revived in lines with our philosophy. These models shall be a source of inspirations to local craftsmen and is representative of the craft- rich and community-diverse regions in India.

The Goa Chitra and Goa Chakra museum is opened for viewing on all days between 9:00 am and 6:00 pm.

Goa Chitra Launches Goan Quest 2014-15

A weekly celebration to showcase to its visitors the fast fading Tangible and Intangible Heritage of Goa

Goa Chitra launched **Goan Quest 2014-15: a weekly celebration to showcase to its visitors the fast fading Tangible and Intangible Heritage of Goa.**

Intangible Cultural Heritage means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artifacts and cultural spaces associated therewith.

This year's World Tourism Day celebrated on the 27th of September, had drawn special attention to the role of tourism in contributing to one of the building blocks of a more sustainable future for all: **Community development.** This focus is in line with the global transition to the **Sustainable Development Goals** as the guiding principle promoted by the UN from 2015 and beyond.

Goa because of its ancient culture and the European acculturation influence is rich in tangible and intangible cultural heritage distinctive only to this part of the Indian Continent and all efforts are needed to preserve and showcase these special traditions.

The curator of the museum Mr. Victor Hugo Gomes believes that by preserving and promoting these facets of Goan identity and promoting tourism on these lines a symbiosis can be created whereby Goan culture is sustained rather than

endangered by tourism.

With the backing of a strong research and development model, the Goa Chitra museum aims at showcasing the ethnic communities and their local cultural knowledge, traditions, rituals, oral expressions and historical heritage to the rest of the world.

The Goa Chitra museum shall go beyond its collection, and offers an experience to its visitor of the intangible heritage associated with its collection by involving local traditional communities.

The Goan Quest conceptualized by Mr. Gomes, is a different model of engaging tourists with the intangible heritage of this land without diluting the traditions and losing the identity of our ancestral past.

It aims to highlight the unsung aspects of Goa's appeal; its distinctive cuisine, music, dance, costumes, trades, architecture and a lifestyle that not only accepts but embraces visitors from different cultures.

By promoting traditional communities who are the true ambassadors of their culture within a sustainable economic model, Mr. Gomes believes that community based tourism will be able to keep the Goan identity alive rather being destroyed

The objective of the Goan Quest-2014-15 is to revive and showcase traditional arts, crafts and folk forms for the benefit of visitors by involving the community members and will be held every Sunday

Selected artisans from the various communities will perform traditional dance forms and demonstrate and display their arts, crafts cuisine and music during the event. The visitors will also be given the opportunity to participate in these cultural activities thus empowering both the artist and the art.

(Those NGO's, organization, individuals, artisans, artist wanting to partner with Goa Chitra kindly contact goachitra@gmail.com or call 09850466165)□



St. Francis Xavier 'Gõycho Saib'

St. Francis Xavier is called the patron saint of Goa. 'Gõycho Saib', as he is known to the Christian community and other communities in Goa, is believed to be the protector and savior of Goa and Goans. This belief has been strongly rooted in Catholics of Goa such that they feel that Goa and Goans are very safe under his care. St. Xavier is the only saint in Goa who have influenced and continue to influence every Goan Christians and numerous non-Christians living in Goa and abroad.

Francis was born on 7th April 1506 in Navarra in Spain. He was the youngest son of Juan de Jasso and Maria de Azpilcueta. He belonged to a royal family and lived a very happy and luxurious life in a huge castle.

Francis was a very good student and wanted to pursue his studies in the University of Paris. He wanted to be a great and influential person in the world. However his plans to achieve greatness in the materialistic world completely changed when he met Ignatius of Loyala. Francis was highly influenced by Ignatius Loyala when Ignatius said to him "What is the use of winning the whole world and loosing one's soul". These precious words changed the life of Francis Xavier and he devoted his life to the service of God.

Francis Xavier's intelligence and inborn talents impressed his religious authorities. In fact he reached Goa, one can say, by accident. He was not selected to proceed to Goa. But the one who was





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selected became sick and could not travel to Goa. It is for this reason that Francis Xavier substituted the sick priest and himself came to Goa. The whole purpose was to spread the word of Christ in this part of the world - Asia.

St. Francis Xavier is known throughout the world as the saint of Goa. In fact he has spent very less time in Goa. Of the 10 years he spent in this part of the world, mostly he was visiting different places in Asia spreading the Gospel of Christ. However his base was Goa because he was nominated as the Papal Nuncio in Asia and his office was setup in Goa. The few years that he spent in Goa was very fruitful because this pious man could win the hearts of the people towards Christianity. His sincere work towards humanity helped him to gain thousands of followers to Christianity in Goa.

Francis Xavier died at a very young age of 46 years only, during the night of 2nd and 3rd December 1552. His death took place not in Goa but in Sancian, an island near to China where he had gone for his missionary work.

In fact after his death his body was buried at that place. According to historians a lot of lime was used for his body to decompose as early as possible so

that his bones could be shifted to Goa. However when the body was exhumed it was observed that it was fresh and hence it was re-buried.

As Francis Xavier's base was in Goa it was but natural to bring his body to Goa. The Portuguese government in Goa as well as religious authorities in Portugal and Rome was convinced of his miraculous body and the same was brought to Goa. As per the wishes of religious authorities in Rome, his one hand was sent to Rome. As the saying goes, there was profuse bleeding when his one hand was detached from his body.

The process of his canonization began and he was beatified by Pope Paul V on 25th October 1619. Pope Gregory XV canonized and declared him as the saint on 12th March 1622 along with his mentor Ignatius of Loyola.

The people of Goa, Christians as well as non-Christians, started following Francis Xavier and his teaching because many miracles took place which impacted the lives of Goans irrespective of caste, creed and religion. In fact Goans had started worshiping Francis Xavier as saint much before he was officially canonized by the Pope.

In 1759 Jesuits in Goa came under suppression of the Portuguese rulers and had to leave Goa. There was a strong rumor that the Jesuits took all their belongings along with them including the



miraculous body of St. Francis Xavier. Although the Jesuits did not take the body along with them, yet people of Goa and his followers throughout the world needed to be assured that the body was still in Goa. It is for this reason that the exposition of the body of St. Francis Xavier started so that people and his followers could witness the body in their own eyes and believe themselves that their 'Gõycho Saib' was in Goa.

Exposition of the body of St. Francis Xavier takes place once in every 10 years. This is the 17th exposition of the relics of St. Francis Xavier. Practically each and every member of Christian community in Goa besides thousands of non-Christians pays homage to the miraculous body of St. Francis Xavier. This year too, devotees from different parts of the world will descend in Goa to pay homage to this great saint of Goa.

Gõycho Saib is so popular in Goa and elsewhere such that there are numerous churches, chapels,

Educational institutions, sporting and Cultural organizations and even business ventures named after him not only in Goa but throughout the world. Every year on 3rd December his feast takes place at Bom Jesus Old Goa. It is the only feast which attracts lakhs of people from each and every part of Goa and also from surrounding places in Maharashtra and Karnataka.

Every exposition always has a theme which directly relates to the renewal of our faith and way of living. This year the theme is " Bhavart Ekcha Rochta, Kuttumb Thirayta, Somaz Novsorun Pattoyta " which means "Faith Creates Communion, Strengthens Family, Commissions to Renew the Society"

Let this exposition of the relics of St Francis Xavier helps us to be better human beings so that we serve the society the way St. Francis Xavier - 'Gõycho Saib' – did.



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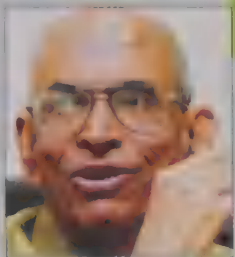
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NURTURING DEVELOPMENT AS A PEOPLE'S MOVEMENT



Development: A ship adrift

Development; development was the key issue in the recently concluded Loksabha elections. Narendra Modi was projected as a man dedicated to development. On being elected with a whopping majority, he has consistently asserted that his Government is committed to carrying on development as a people's movement. In the mammoth meeting in New York he stated that India's three strong points for pursuing vigorously the course of development include the democratic, the demographic and the demand dividends. But, one may ask are these genuinely our strengths? And, more importantly, are we moving towards organizing development as a people's movement?

A great strength of democracy is the availability of reliable information. We have made great strides in ensuring this thanks to the Right to Information

Act. But we need to make much more progress because the Governmental machinery is continually engaged in presenting to the public misleading, indeed fraudulent information. To reap the demographic dividend our youth should be well nourished. But what is the reality? One source of such information is the material provided by the various state governments. According to this source, 28% of school going children were malnourished in 1993; this proportion came down to 17% by 1999 and declined further to 8% by 2006. However this information is based on information provided by the schools, many of whom are guilty of maintaining bogus records of student enrolment and expenses incurred towards mid-day meals. As a cross-check, we have the data provided by the much more carefully and professionally conducted National Family Health Survey. Its results are very

different and shocking. According to this survey 53% of school going children were malnourished in 1993; this proportion came slightly down to 47% by 1999 and changed very little, remaining at 46% by 2006.

The large consumer demand of India's massive population should be our other strong point. But for that people should have incomes that confer on them adequate purchasing power, such as enjoyed by people employed in organized industries – services sector. Unfortunately, as the malnourishment statistics indicates, vast majority of Indians are poor. Barely 10% of our population is employed in the organized industries – services sector. We are all the time being told that we are generating substantial employment through vigorous economic growth. But this is utterly misleading. When our economy was growing at 3% per year the employment in the organized sector was growing at 2% per year; as the economy began to grow more rapidly at 7-8% per year, the rate of growth of employment in the organized industries-services sector actually declined to 1% per year, since most of the economic growth was based on increasing labour productivity thanks to technological progress, in particular automation. Instead, what has happened is that the increasing pressure of the organized sector on land, water, forest and mineral resources has adversely

impacted employment in farming, horticulture, animal husbandry and fisheries sectors. People being pushed out of these occupations are now crowding in the urban centers. Their pressure is leading to a decline in the productivity of enterprises in the organized industries-services sector. Evidently, the ship of our development endeavor is not moving purposefully to new destinies, rather, it is sadly adrift!

A forward-looking development agenda

Certainly, people aspire for development. After all, *vikas* literally means the opening of a flower bud. Jain philosophy asserts that the wheel of time is forever spinning. For some time it rotates from great happiness, to happiness, and then on to sorrow and finally extreme sorrow. This is a period of decline. On the other hand, during *vikas-kala*, the period of development, it spins from extreme sorrow to sorrow, and then on to happiness, and finally great happiness. So development should be for '*buhujanahitay, bahunasukhay*'; the process of development has to be a process of enhancement of the level of happiness of the majority of the people.

Joseph Stiglitz, an economics Nobel laureate and one-time chairman of the Economic Advisory Council to President Bill Clinton offers an insightful analysis of development. He suggests that the process of development should result in an



enhancement of the totality of nation's four-fold capital stocks: the capital of material goods and services, the natural capital, such as soil, water, forests and fish, the human capital, including health, education and gainful employment, and the social capital, comprising mutual trust and social harmony. Genuine development will not entail merely growing one capital stock while depleting others, so that the sum total of the four is actually on the decline.

Our current pattern of economic development is not in the least a balanced process resulting in the overall enhancement of the totality of these stocks. Thus, mining in Goa has severely damaged the precious water resources of the state, and the air and water pollution, including high levels of metal content in the major drinking water reservoir of the state has had adversely impacted health. When thousands of trucks were plying ore on the roads the resulting traffic chaos and accidents seriously disrupted social harmony. Alongside making development a people's movement, our new Government is talking of 'minimal government and maximal governance'. But this seems to be perversely interpreted as shirking all responsibilities towards social welfare and promptly handing over land, water, forest and mineral resources to moneyed interests in violation of environmental regulations and democratic rights of the people. This single minded focus on industrial growth is nurturing a money-centered violent economy.

Evidently, India must correct these distortions. We must, of course, continue to develop modern technology-based industries and services, but these cannot generate employment on the massive scale required. It is therefore imperative that this modern sector must rein in its adverse impacts on the labour-intensive, natural resource-based occupations and livelihoods. The modern capital intensive, technology based economic sector must nurture a symbiotic relationship with the nature based, employment intensive sector. Our democracy provides for this through the 73rd and

74th constitutional amendments promoting decentralized management of natural resources. The Biological Diversity Act assigns a vital role to the Panchayat Raj and Municipal institutions in managing ecological resources. The Extension of Panchayat Raj to Scheduled Areas and Forest Rights Acts empower the gramasabhas to plan for and manage local natural resources. We must take advantage of this Constitutional framework, respect human labour, value modern science as well as traditional knowledge, and work with nature and people to move forward on a path of genuine development – path that would be very compatible with the intention of making development a people's movement.

Development as a people's movement

Verle, perched atop Sahyadri Mountains in Goa's Sanguem taluk provides a glimpse of how we may conduct development as a people's movement. In this charming village blessed with nature's bounties the locals have initiated a cooperative tourism project. The visitors stay in the homes of the locals, which have been equipped with all basic modern amenities, and enjoy home-cooked food. The cooperative society has trained three local youth to serve as nature guides who take one around to one's heart's content. This small activity is a nice example of how one may encourage development benefitting people at the grass-roots while safeguarding the natural heritage.

Recently I had requested students of Goa University to write an essay on any issue of their interest. Many of them chose tourism as their topic; they were much concerned with its negative fall-outs. These included depletion and pollution of ground water, ever growing piles of solid waste, encroachments on public beaches and most alarming of all growing drug abuse, associated crime and women's insecurity. They also felt that little of the economic benefits reach the people of Goa. Why then do we need such development? Why not focus future tourism development on enterprises that are nature friendly and give full

scope to local initiatives like Verle? Why not organize such activities that genuinely promote development as a people's movement, as our Hon. Prime Minister has been emphasizing.


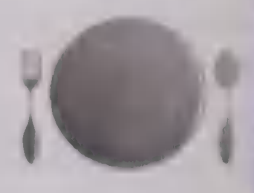
Furthermore, Goa could revive its currently stagnating mining business and mismanaged Cuminidad, i.e. community resources through novel initiatives involving people. In this context, the provisions of the 2006 Forest Rights Act conferring management rights over Community Forest Resources to tribal, as well as other traditional forest dwellers are very pertinent. The ownership of such Community Forest Resources remains vested with the state, and these cannot be diverted to other purposes. We have excellent examples from Gadchiroli district of Maharashtra of how good management of these Community Forest Resources is bringing economic prosperity to tribal communities that were leading a precarious existence earlier. Notably, the people are on their own protecting part of these forests as newly constituted sacred groves. The Forest Rights Act is especially applicable to villages like Caurem in Goa's Kepem taluka. Here palpably illegal mining operations have severely damaged water resources, adversely affected farming and horticulture, and created social anger and tensions. The mines are currently closed because of the illegalities and the Caurem Gram Sabha has unanimously resolved that that if they are to be restarted, this should be done through the agency of their Multi-purpose Co-operative

Society.

The Government of Goa ought to seize this golden opportunity and do all that it can to ensure that it succeeds. When the first cooperative sugar factory in the country was established at Pravaranagar in Maharashtra, many doubted if the farmers could manage such an enterprise. But it succeeded beyond the wildest dreams because of the capable leadership of farmers by Vikhe Patil and unstinting support by the then Finance Minister of the Bombay state, Vaikunthabhai Mehta. I therefore have every hope that the Government of Goa with its serious commitment to making development a people's movement will vigorously support this initiative and create for the country a new model of how mining can be developed in the cooperative sector. □

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EXPO BY NANDKUMAR KAMAT

Saint Francis Xavier

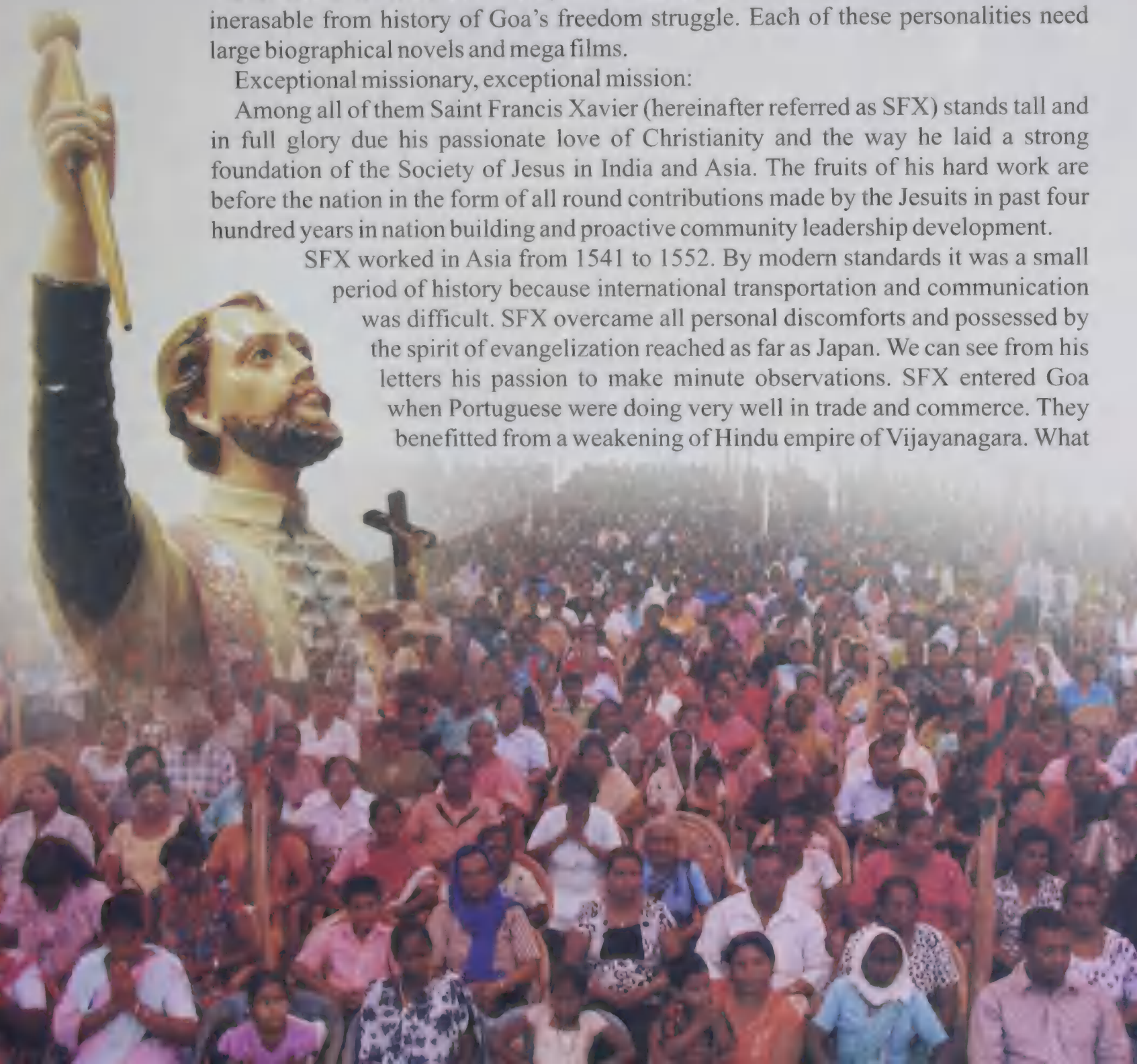
A symbol of unity and sanity of Goans

For entirely different reasons four personalities important in colonial history of Goa— Vasco da Gama, Afonso De Albuquerque, Saint Francis Xavier and Casimiro Emérito Rosa Teles Jordão Monteiro fascinate me. The first for steering world history in a different and revolutionary direction, the second for being a very astute soldier-diplomat and founder of Portuguese empire in Asia, the third for his untiring missionary zeal winning thousands of new Christians among diverse communities in diverse countries, and fourth for his brutality, sadism and wickedness ineradicable from history of Goa's freedom struggle. Each of these personalities need large biographical novels and mega films.

Exceptional missionary, exceptional mission:

Among all of them Saint Francis Xavier (hereinafter referred as SFX) stands tall and in full glory due his passionate love of Christianity and the way he laid a strong foundation of the Society of Jesus in India and Asia. The fruits of his hard work are before the nation in the form of all round contributions made by the Jesuits in past four hundred years in nation building and proactive community leadership development.

SFX worked in Asia from 1541 to 1552. By modern standards it was a small period of history because international transportation and communication was difficult. SFX overcame all personal discomforts and possessed by the spirit of evangelization reached as far as Japan. We can see from his letters his passion to make minute observations. SFX entered Goa when Portuguese were doing very well in trade and commerce. They benefitted from a weakening of Hindu empire of Vijayanagara. What



SFX witnessed in Goa was moral decay, greed, corruption, casteism, poverty, disease and superstitions. He had little knowledge of philosophy or theology of other religions so his entire worldview during those 11 years was based on conquering entire Asia for Jesus. He had little time or patience to engage in interfaith dialogues because his mission was different and in any case he would have left Indological studies to learned Jesuit scholars who would follow him.

What is relevant to us today in the modern world is not only his simplicity and humility but the pure spirit of service and sacrifice and unshakable faith in all that was good in Christianity. In a materialistic and hedonistic world therefore SFX appears as Saint with a difference.

Exceptional traveler, exceptional travels:-

World knows about travels of Marco Polo from Italy to the Chinese court of Kublai Khan via the silk route. But how do we understand a missionary from Navarre, Spain reaching the other end of Earth in Japan?. When the words “global” and “globalization” were not in vogue, SFX crossed myriads of hurdles in travel. He walked barefoot, by carts, got in various kinds of vessels and in the process made interesting observations of diverse communities and their faiths and took pity on their souls. From modern perspective it's difficult to question him and his evangelization methods. Basically he desired liberation of all those who were subjugated, poor, helpless, undisciplined and were ready to accept Jesus Christ as liberator. Christianity was not foreign to India and Indians. Indians were used since ancient time to marry daughters of Greek Satraps. Saint Thomas had already lit the flame in south India. The Nestorians, Assyrians, the Persian Christians were present in Goa. So his 11 years were spent on redefining spirit of Christianity on a new canvas provided by the Society of Jesus. That impulse of novelty led him to exciting and risky voyages. Otherwise how we can explain his visits to China and Japan?. If we trace routes of his missionary visits then we can see that from south India to Ceylon and further to Indo-China, China and Japan he completed a circuit of thousands of kilometers. All for spreading

Christianity in a world, the exotic land of Asia which was discovered for Europe just 50 years back.

So the modern relevance of SFX is his pioneer spirit, spirit of explorer and ability to take risks. He went to places which were hostile to him but he survived all threats. So we can understand him today as “first missionary globalizer of Christianity in Asia”. Accounts show that after Saint Paul only SFX has brought more people on Earth within the folds of Christianity.

An exceptional educationist and institution founder:-

Just a small façade of the gateway to Saint Paul's College, a Jesuit seminary, called first western style University in Asia stands today at Old Goa close to the Highway. Why a Spanish missionary was interested in its' foundation?. We need to note that SFX was aiming at new recruits to follow him. They needed proper education and training. Although he could not return to Goa alive in 1552, consistent with his reformist mission to establish an organized, centralized system of catechism and theological education we find that the first Printing Press in Goa was introduced in 1556, just four years after his death. Needless to say, the printing press transformed Goa within next three hundred years and the credit should go to SFX. Printing operations began in Goa in 1556 at the Jesuit Saint Paul's College in Old Goa four years after the death of SFX. The first publication was *Conclusiones Philosophicas*. Very next year the posthumous printing *Catecismo da Doutrina Christa* by SFX was printed and not a single copy of that book has been found anywhere.

But it was SFX who discovered that the Printing Press would be able to transform the whole idea of education and evangelization. If he were to return to Goa alive and continue with the reformist mission at the above college then perhaps Goa could have seen a literate neo Christian community. Amazingly even in wealthiest of contemporary Indian states not a single dynasty or kingdom, including sultanates in Deccan and the Mogul emperors seemed to be interested in acquiring printing presses for religious or secular purposes. It

would take the British rule in India to introduce printing technology towards the end of 18 th century and transmit knowledge from classes to the masses.

I believe that the role and impulse provided by SFX to introduce, use and promote printing press in Goa has gone unrecognized.

A servant of the poor

While going through Coleridge's detail volumes on life and letters of SFX, I came across this passage which mentions the routine adopted by SFX immediately after arrival in Goa- " We may also notice here, at the outset of his career in the East, other features of the method which he uniformly pursued, when it was possible, in the work of evangelizing the populations to whom he was sent. The practice of personal poverty, and of spending a large part of the night in prayer,

while the day was given to active works of piety and charity, the devotion of his first care to those who most closely resembled our Lord in His suffering life, the sick, the lepers, and

the prisoners, and a peculiar attention to the instruction of children and the most ignorant, are some of those features which are copied directly from the example and precepts of our Lord." A lot has been written about service rendered by SFX to the poor but from modern context we need understand that SFX was giving a profound and compassionate message to the local people. He wanted to show that he had not arrived in Goa for holiday but to transplant the mission of Jesus Christ on the land which supported multiculturalism imprisoned by centuries of bondage and economic exploitation.

Is religion not more important than relics?

It's difficult to say whether SFX would have approved preservation of his relics which by standards of those days he would have perhaps considered as a paganistic practice. But history can not be reversed so it is more important to derive appropriate message from his life and work. To staunch Christians the preaching of Jesus and the gospels are more important than the relics of SFX. As an authentic historic material however for most of the people who believe in SFX as "Goencho

Saib", the relics offer a connection to his life and work. Those who pass by the casket would be left wondering on the "incorruptible" relics. But legacy of SFX is not bound by such artefacts however sacred these may seem to common people. If we read his letters, then what touches us is "purity of his passion" and his single mindedness. That's why people from Navarre Spain to Japan are still fascinated by this giant of a religious personality in European and Asian history. Multitudes of institutions in world bear his name, but where is that passion which is so missing in modern world?. Where is that drive, that impulse which takes one across turbulent oceans and across thick forests and dangerous swamps?. SFX aimed to Globalize Lord Jesus in 16 th century while colonial powers were dreaming of material wealth. What is relevant today is the stamp he left on Asian history and not just the relics to be ceremoniously displayed in the state subsidized exposition marketed mischievously as some kind of "tourist attraction". No, tourism and SFX can't go hand in hand together. There is nothing common. SFX needs to be seen and understood in his own light.

He rules the hearts of millions. There is a simple reason- irrespective of the religious denomination of the community- SFX stands as a symbol of spiritual solace and security, a healer of tormented, distressed souls and therefore like a magnet he draws millions to his relics and that's perhaps the way we perceive the common people's understanding of what he stood for, lived and died.

The Saint of Goan Unity and sanity

But SFX survives and is totally relevant in modern world. Only the paradigm of his time and place has changed. His legacy shall not be abused by invoking ghosts of inquisition. He is the only Catholic Saint ensuring unity of all the communities of Goa and that's the only way we need to take his message forward to build a society of good humans, compassionate humans to which equal contributions would be made by good Christians, good Hindus and good Muslims. Let us respect SFX as GOA'S MOST REVERED SAINT FOR GOAN UNITY AND SANITY. AMEN! □



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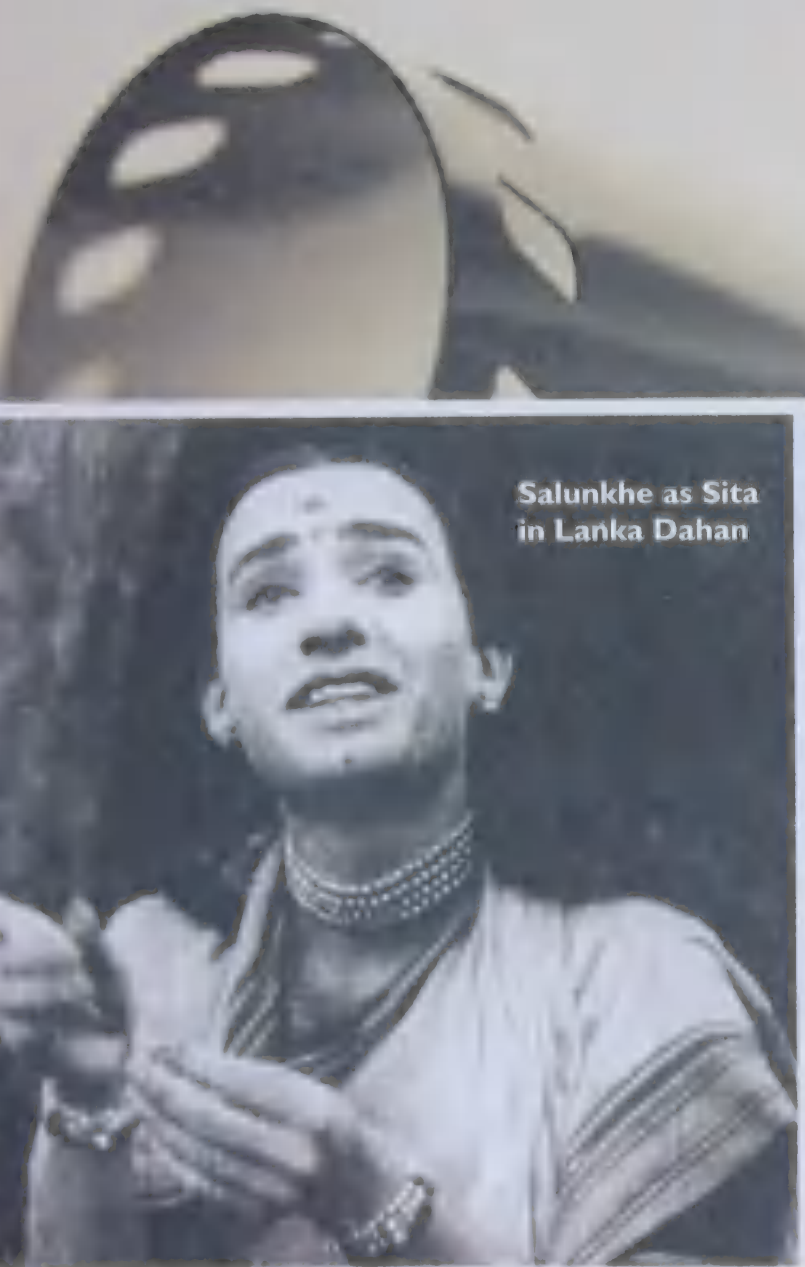
Portrayal of Women Protagonists and the Progressive Agenda in Silent Cinema

The first cinema which Dadasaheb Phalke saw in an illuminated tent during Christmas in 1911 changed the course of his life. Saraswatibai Phalke's reminiscence reveals how Dadasaheb discovered the new medium of Cinema:

The main picture that day was on the life of Christ. People were weeping on seeing the suffering of Christ and the crucification. The film was coloured in the Kinemacolour process. On the way back he said... "Like the life of Christ, we shall make pictures about Rama and Krishna." (as quoted by Garga, 1996,19)

He firmly believed that an indigenous film industry could be established by tackling Indian themes. It was this dream, this great vision which he lovingly nurtured and pioneered the first feature film *Raja Harishchandra* in 1913. The rest is History.

He discovered a treasure trove of narratives rooted in Indian mythology. The stories in the *puranas*, the epics such as the Ramayana and the Mahabharata enjoy immense popularity and are told and retold innumerable times. For an average Indian, any form of art, including cinema,



Salunkhe as Sita
in Lanka Dahan

is seen and appreciated not so much from the intellectual viewpoint but from the emotional connect it is able to make. Therefore, the popular tales continue to be retold several times.

Interestingly, though the film *Raja Harishchandra* was based on well-known puranic story, Dadasaheb faced a great challenge in finding a woman actor for the role of Queen Taramati, for no woman was ready to venture into the unknown territory of 'cinema' because of the social stigma attached to the medium. Dadasaheb was compelled to cast a clean-shaven young man Anna Salunke to play the role of the woman protagonist.

Phalke made *Mohini Bhasmasur* (1914) and *SatyavanSavitri* (1914) for which he got real females, Durgabai and Kamlabai Gokhale, the very first actresses. *Lanka Dahan* (1917) by the same filmmaker was a roaring success. The *trick photography*, the props and costumes used in the films established the medium's true strength – to create a 'spectacle'.

J.F.Madan's *Satyavadi Raja Harishchandra*, the first from Bengal released in March 1917 had a woman actress Miss Savaria from the theatrical Company. Gradually the female actors from theatre and prominently Anglo-Indian actresses ventured into this medium and earned accolades for their performance on the silver screen. Their inability to speak Hindi was not a big disadvantage as in the silent era, the dialogues were substituted by the text-cards. Some actresses even presented live dances on the stage in order to popularize the new medium.

Themes were also based on Indian classics, including literary masterpieces. A well-known drama 'Shakuntala' written by Kalidasa was adapted into cinema. An American star Dorothy Kingdom played the lead role for the film directed by Suchet Singh in 1920.

The impact of British Raj had significant implications on the content, style and the evolution of different genres in Hindi Cinema. An Englishman in Madras, Whittaker made *Valli's Wedding* (1921), a semi-mythical tale shot against

the holy temples of Madurai. Madan Theatre worked with British performers and Italian directors. Indeed, this scenario reveals an interesting combination of talents from the East and the West.

Jamshedji Framji Madan and his son Jeejeebhoy Madan understood the impact of the medium and synthesized art, aesthetics, and market concerns with the much needed spirit of 'social responsibility'. Bengali Literary works were adapted to create social awareness on evils such as dowry, desertion, superstitions.

Kohinoor Films cleverly combined the story of devotion towards God and the spirit of patriotism in the film *Bhakta Vidur* (1921). Many provinces banned it. Sensing the mood of the country and the potential of the medium, the Indian Cinematograph Act came into being in 1918. The British Government tried to censor what was considered as 'objectionable' by the authorities. The pretext used was to curb 'obscenity'; however, the real motive being to stifle the spirit of patriotism and national integrity.

Sulochana (Ruby Myers) an Anglo-Indian made her debut with Kohinoor Film Company's *Veer Bala* (1925). According to Firoze Rangoonwalla, "She stood for the new Indian woman who could go out and do a job, wear different kind of dresses, and tame males in her own way" (as quoted in Britannica Encyclopaedia of Hindi Cinema, 2003). The nomenclature of films such as *Telephone Girl* (1926), *Typist Girl* (1926), *Cinema Queen* (1925), and *Wild Cat of Bombay* (1927), wherein, Sulochana played the lead role, clearly reveals the creating of an 'image' which has outlived its time. Indeed, her persona has influenced the way women were represented in films.

A few documentary films, depicting significant events such as rallies, funeral processions of leaders like Lokmanya Tilak; short films on the burning issues such as Swadeshi Movement, *Non-Coperation* helped to arouse the national spirit. A film titled *Charkha* (1925) was woven around a story about an orphan girl supporting herself

through the khadi movement promoted by Mahatma Gandhi. These kinds of films were in keeping with the zeitgeist of its time and acted as a catalyst for social reform.

Also, there were significant co-productions undertaken by the well-known Himanshu Rai, the founder of Bombay Talkies. His silent film *Light of Asia* (1925), based on the life of Buddha, directed by Franz Osten won praises internationally. The woman protagonist Seeta Devi (Renee Smith), an Anglo-Indian actor possessed amazing grace and could adapt to the varied roles in all the three co-production of Bombay Talkies directed by Franz Osten; namely, *Light of Asia*, *Shiraz* (1928) and *A Throw of Dice* (1929).

Kohinoor presented *Navi Sethani* (1924), on the evil of young women being sold in marriage to old man. A similar theme was also taken up by V. Shantaram during the era of talkies for his bilingual films *Kunku/Duniya Na Mane* (1937). This film was highly appreciated not only by the masses but was also critically acclaimed. *Child Widow* (1925) directed by Baheram highlighted the consequences of this social evil of child marriage, its consequences and the need for re-marriage. *Nishiddha Phal* (1928) showed how marriage before the right age could lead to problems. As such, these issues related to gender inequality and gender exploitation are socially relevant and therefore the filmmakers have felt a compelling need to highlight it time and again.

Educated Wife (1927) directed by Homi Master ventured into an unconventional and bold theme about a woman guiding man on issues such as sexually transmitted diseases.

The issue of untouchability was taken up by the filmmakers during the times when Gandhiji led a movement for the removal of caste distinction. *Two Untouchables* (1925) addressed the issue of inter-caste marriage (a Brahmin boy marries a girl from the lower caste). A film which was titled *Wrath* (1931) not only used Gandhiji's ideology related to caste-based equality but also highlighted the need for a compassionate approach towards the

victims of sexual exploitation. Interestingly, the physical appearance of the main character in the film *Baba Garibdas* (played by Cowaski Makanda) had a striking similarity with Mahatma Gandhi. This led the Imperial masters not only to censor the film but also change the title of the film to *Khuda Ki Shaan*.

A decade later, in the era of *Talkies*, Himanshu Rai cast his wife Devika Rani in the film *Achhut Kanya* (1936) which is based on the theme of untouchability.

Fatma Begum was the first woman producer who founded Fatma Film Company and cast her daughters Zubeida, Sultana, Shehzadi and made fantasy-costume films such as *Bulbul-e-Paristan* (1926). Naval Gandhi cast Zubeida for the film *Devadasi* (1930) which highlighted the exploitation of the temple dancers. Zubeida became a well-known star not only in the silent era but the magic of this glamorous and talented actress continued to cast a spell in the early talkies.

A great visionary like Tagore understood and appreciated the film medium and knew its potential to bring about social transition. Many literary works were also adapted into films. For instance, Bankim Chandra's *Krishnakanter Will* (1926), Rabindranath Tagore's *Bisarjan* (1927), and Saratchandra Chatterjee's *Devdas* were very successful adaptations. Despite the social stigma attached to the medium, well-known women personalities such as Kamladevi Chattopadhyay and Enakshi Rama Rao joined the film fraternity and acted in films.

The titles of the above mentioned films which were directed during the silent era clearly convey the thematic concerns. In all, about 1,300 regular silent films were made of which only fifteen feature films have been traced and preserved in the Film Archive. With the arrival of sound, the evolution of cinema went into its next logical stage – *chitrapat* metamorphosed into *bolpat*. But the themes and concerns, voices and images of the silent era continue to occupy not only the silver screen but also our mindscapes. □



ZEN-A WAY OF LIFE

Zen is Japanese concept for simple living in tune with nature. It is in many respects similar to the science of Vastu in India. In fact the concept is also close to Fengshui science. All these concepts are similar but interpreted differently. But in essence the philosophy is common that it is living in harmony with nature and designing home in simple and natural way to bring a peace of mind. Healthy mind is gate way of healthy body and consequently prosperity.

When we say live with nature, in short you have to live in harmony with nature and five elements of universal energy that is ether, air, fire, water and earth. Even in Vedas, these five elements are

referred to as 'Panch mahabhutas' and each is connected with Prana. The highest and most spiritual elements is ether.

In order to make connection with the above five elements in the universe and live in harmony, the house has to be simple so as to allow 'Prana' to clearly enter the house and freely move inside it. The house thus has to have ventilation for free flow of air in the house. It has to be clutter free with less furniture and no fussy decorations and with no heavy items.

Therefore as far as possible a Zen home has to have well ventilated doors and big windows. Present day modernisation one can not

live in simple and natural way but even then you can adopt Zen concept in some of your rooms so that you can live with nature and natural surrounding. The main point in Zen designing is simplicity,emptiness and spaciousness with focus on minimum furniture .

The Zen philosophy believes in minimum furniture that also of low height so that we actually feel as if sit on floor,remove all extra and heavy furniture ,unwanted show items.Otherwise clutters left for a long period would be reservoir of negative energy.

The most important portion in house is tranquility zone. It can be one room for relaxation or space open to sky with maximum ventilation. One has to sit in this area to relieve stress sitting alone for sometime. This space is important . You can place a comfortable light weighted chair,a beautiful indoor plant and some mud diyas to decorate tranquility zone.

In short decoration in the house should be simple and natural as far as possible. So that nature is

allowed in home. Indoor plants,bamboo plants,mud diyas,deferent coloured candles,flowers are used to energising the house filled with life force. In fact there are various aspects of nature that can used in house to achieve a natural look. Decor with landscapes to represent awesome forms living world or try images of fish,dolphins,seahorses. Also decor with Peebles,shells and other sea items.

The other most important space is garden space or garden area. You can change balcony to garden using white,brown stones,a statue or small water pond . Simple way garden is best and affordable. The garden space should be close to kitchen where the house wife is working. The garden space can be done even in veranda or in living room having open ventilation,wide windows.

Even if we imbibe and introduce Zen concept and use the same in bungalow or flat in a small way or possible way,it will help highly in living with peace and tranquility which is most important in our busy and hectic modern life. □

*With Best Compliments
From*

**Mohan Dhond
& Family**

Goa Velha, Tiswadi-Goa



Why the World likes GOA

Is Goa the Rome of the East, due to which people from all over the world get attracted to this tiny state on the west coast of India? Is it the 'western' flavour of this one-time Portuguese colony that differentiates Goa from the rest of India? Is it the free-for-all environment, which otherwise is not available in 'traditional' India, that attracts people to freak out in this tourist state?

Well, these are all misconceptions.

But, it's true that Goa has its own identity, which is its Unique Selling Point (USP). It's a different culture that people prefer to live in.

Identity is different from identification. Identity, as defined by sociologists, is "a distinctive characteristics belonging to any given individual, or shared by all members of a particular social category or group. Identity may be distinguished from identification; identity is a label, whereas identification refers to the classifying act itself."

Every community of a region, state or nation has its identification. That includes its different language, folk culture, dress, cuisine, music, architecture etc. That alone cannot be termed as identity. Like everyone has its own language, Goans also speak Konkani, have their own folk culture, their cuisine is little different from other

regions of the country and even houses can be identified as Goan (not necessarily Portuguese only). But, this cannot be considered identity, may be identification.

"Anthropologists have most frequently employed the term 'identity' to refer to this idea of selfhood in a loosely Eriksonian way (Erikson 1972) properties based on the uniqueness and individuality *which makes a person distinct from others*. This was reinforced by an appreciation, following the trend in sociological thought, of the manner in which the individual is affected by and contributes to the overall social context. Identity has continued until recently to be used in a largely socio-historical way to refer to qualities of sameness in relation to a person's connection to others and to a particular group of people."

What's Goan Identity?

Identity is social behaviour. Individuals, families or groups belonging to different communities or religion living in the same social environment may have different lifestyles, but their social behaviour would be similar. The social psyche would be identical. That's identity. A social identity.

In that case, what's Goan identity? What's the uniqueness and distinctive characteristics that

attracts the whole world to Goa? I am not counting the tourists when I say it attracts the whole world. Tourists come, visit and go. But there are people who live here for a long time and many of them like to settle down in Goa. They don't behave like tourists or strangers but like to belong to this land. Not the ones who have holiday homes here. But they include many Indians or foreigners who live here for several months or have settled down here. It's also the thing which Goans, when outside, miss immensely and pulls them back to their motherland.

I have started interacting with many such people, trying to find out what is the characteristic that has attracted them to settle down in Goa. And the answers are almost similar.

1. Goa is peaceful and pleasant.
2. People are hospitable and respect others.
3. It's a tolerant society with no social tensions.
4. People are accommodative.
5. People are hard-working yet live with a laid down attitude.

Is Goa Portuguese?

Hardly anybody tells me that he has shifted to Goa because of its so called 'Portuguese' culture. Does it prevail anywhere, except handful of Goans who still prefer to live with the colonial hangover? In fact, it's a misconception that the whole state of

Goa was ruled by the Portuguese for 450 years. Only the four coastal talukas – Salcete with Margao town, Mormugao with a port town of Vasco, Tiswadi with the capital city of Panaji and Bardez with a commercial town of Mapusa – were conquered by the Portuguese in 1510. But the rest of these seven talukas (Dharbandora created recently as eighth taluka) were ruled by the Portuguese for only 178 to 197 years, much after the conversion and inquisition was completely stopped. The talukas of Canacona, Sanguem, Quepem and Ponda (now also Dharbandora) became part of the Portuguese empire in 1764, after Soonda (Soundekar) fled to Goa and surrendered its territories below Western Ghats to the Portuguese. The Sawant Bhosle of Sawantwadi ceded its territories of Bicholim, Sattari and Pernem between 1783 to 1788. These are called Novas Conquistas (New Conquests). There is hardly any influence of 'Portuguese' culture found in these talukas. But all 12 talukas have the five distinct – but common - characteristics mentioned above.

Goa actually is a mixture of different cultures belonging to different tribes settled in Goa. It goes back to 3500 BC. The Gauda and Kunbi tribes are considered to be original settlers of Goa and the Konkan coast, belonging to Austric origin. The Kol tribe of fisher folk believed to have migrated from Gujarat at around 1200 BC. Meanwhile came the first wave of Indo-Aryans around 2400 BC while the Sumerians settled in Goa and along the Konkan coast around 2200 BC. Phoenician traders from today's Lebanon and Syria became extensive settlers of Goa around 1775 BC. And then came the second wave of Indo-Aryans between 1700 to 1400 BC. During the same time, around 1600 BC, came Dravidians from the Deccan Plateau to escape submergence of their civilisation, which thrived on sea trade. (Ref: Wikipedia: History of Goa).

India's first Prime Minister Jawaharlal Nehru described Goa as a





pimple on the face of India. But this pimple is unique. While India still remains divided between Aryans of the North and Dravidians of the South. Goa is the only place where these two ancient civilisations, with its distinct identities, live with co-existence for centuries together. This has created Goa's identity, which attracts both North as well as the South.

Goa Made of 16 Dynasties

Historically, Goa never had its own king. Including Portuguese, Goa was ruled by 16 dynasties, from 1st century BC to 1961. The longest rule was by Kadambas of Karnataka on the largest part of Goa, for 350 years. Comparatively, 450-year rule of the Portuguese was limited only to the middle part of Goan coastline, perhaps from Betul to Chapora. During this time, Goa was not ruled as a singular kingdom. Parts of this territory were ruled by several different kingdoms at a time.

This included Mauryas, who popularised Buddhism. Then it was Satvahana (200 BC to 100 AD), Bhoj (Yadav clan) - in parts - for almost 500 years, Western Kshatrap (150-249 AD), Abhir and Batapur (400-600 AD), Chalukya of Badami (600-800 AD), Rashtrakoot of Malkhed (800-1000 AD), Kadambas (1006-1356), Yadav of Devagiri (1200-1300 AD), Vijaynagar (1400-1500 AD) and then

Bahamani Sultanate of Gulbarga and Bijapur (1350-1510 AD) till Portuguese conquered Goa. In the meantime, there are also evidences found of Greek converts to Buddhism having ruled Goa for a short while.

Today's Goan settlers belong to the armies of all these dynasties, most of which ruled for over a century. They rooted in Goa their culture, customs

and lifestyles, through which

emerged Goan identity. It consists of Mauryans, Gujarati, Kannadiga, Marathi, Muslims and converted Christians - hybrid of Indian and Western culture. Perhaps this is the reason Goan Shigmo (and Intruz of Christians) - the harvest festival of peasants - is found in various forms and with different musical instruments, having no connection with each other. This can be well witnessed at the Shigmo parades held nowadays in the cities. It sounds different and still there is coherence in it.

We have been accommodative since then. We have welcomed different cultures, absorbed it and blended it with Goan environment. Assimilation thus appears to be a strong factor among Goans. They don't look at the newcomer as enemy, unfortunately even when the enemy comes. Goans blindly trust them. Migration is not a new phenomenon for Goa, though nowadays we treat the migrant labour in an uncivilised manner while utter no word against the wealthy migrant, who builds holiday homes by destroying our natural beauty and ecological balance.

Goans don't destroy; Worship Nature

Goans not only love environment but they worship it. Chovoth is the most celebrated festival where Lord Ganapati, a deity made of clay, is worshipped in all the houses. Thick jungles in

Bicholim and Sattari talukas are worshipped as Devraee, the forest of God. In Shirgao, the Goddess Lairaee is nothing but a pot of water. The prime Goddess of Goa is Santeri. It means an anthill. Literally every village of Goa will have one temple of Santeri-mai. The same Santeri was renamed as Shantadurga, say some historians. Another legend claims that that Goddess Shantadurga mediated as a 'peacemaker' when celestial battle took place between Shiva and Vishnu. And the third legend says that along with the Saraswat Brahmins from West Bengal, travelled down their Goddess Durga. The Mata of Shakti was known for killing the devil. But so peaceful was Goa that Durga cooled down and lived here as Shanta-Durga (peace-loving Durga). Such is the power of Goa and Goans, which makes everybody peaceful and tolerant, due to which hordes of writers and artists of national and international stature prefer to make Goa their permanent home.

Goan has a 'multinational' character. History has thrown him (and her) to all corners of the world. While Goa was one of the favourite ports for the whole world and was a prime market of horses in Asia, Goans out-migrated and settled in different parts of the world, due to historical accidents. The religious conversion and destruction of temples by the Portuguese forced Goans to shift their Gods and Goddesses across the rivers to Novas Conquistas while also migrating permanently to Karnataka and Kerala, to save and preserve their 'culture', just not religion. After Portuguese rule, with formal education, Goans started migrating to other Portuguese colonies as well as other European countries. Mumbai was like the second home for Goans, a hub of opportunities. Going abroad for jobs as shippies and also in the Gulf countries has been a trend till date. Nowadays, going to Europe with Portuguese passport, unfortunately even by giving up Indian citizenship, is the latest trend. On the other hand, most of the Goan scholars have been migrating in other parts of India as well as the World since there are no opportunities available locally.

But the migration trend has helped Goan community immensely. He (and she) has struggled through to come up in life. Many Goans have excelled, within and outside India, in diverse fields – education, law, medicine, literature, music, dance, fashion, science, research, business and even politics. We have a fleet of Konkani stars shining all over the World. The rest of the Konkani, who might have not shined, but are surviving with dignity due to hard work they put in; not Susegado as they are being projected. The exposure to the whole world has made them knowledgeable and tolerant.

This tolerance is our identity.

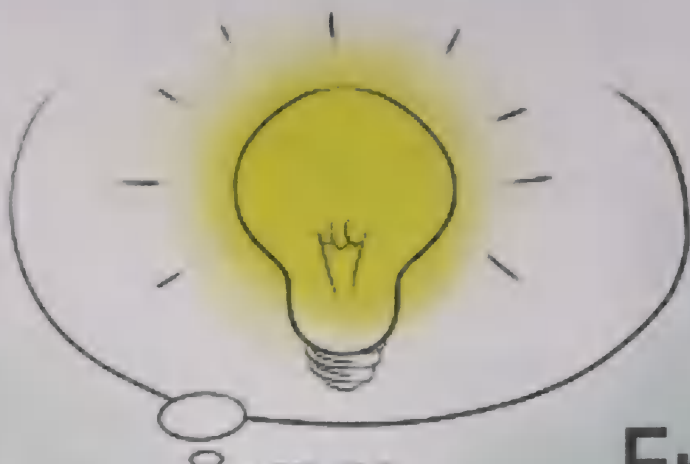
Konkani, our mother tongue, was suppressed, especially by the Portuguese. But we excelled by embracing other languages – Marathi, Portuguese, English, Kannada and even Gujarati and French. It made us multi-lingual, exposing us to much wider world of literature, culture and education. This enrichment has again helped us immensely in establishing our unique identity of being multilingual.

Not that these characteristics are not found anywhere else in the World. But may be it's rare that all these characteristics are found in one place together. Goa is one of them. That's why it's unique. And that's the identity of Konkani Goenkar!

We, the Konkani, need to cherish this multilingual, multifaceted and multinational identity of a Goan. This is our strength, not a weakness. This is our heritage we need to preserve. This is our culture we need to flourish in this chauvinistic world.

So, dear chauvinists and fanatics, mind you, Goa is not a place for you. We love fish and you may simply feel fish out of water if you decide to settle down here. Either cherish our identity; or Perish! Cheers!!! □

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From Business Idea to Business

Become a Successful Entrepreneur

bring your own ideas to life by starting your own ventures and run into roadblocks, obstacles that seem too big to overcome. It could be because you had no proper business plan, or you had not done the proper study of the market or you could not plan your cash flows or someone must have discouraged you that might lead to give up your idea and abandon the project half way.

At the same time, there are few of you those are in between. You still have your idea but haven't acted on it. It could be because you're afraid to put your idea into or It could be you just don't know where to start from and whom to approach and when to do it.

Those of you really bitten by the entrepreneurship bug, should not waste your time dwelling on why you could not start earlier or someone has already started similar to your idea or why similar idea by someone failed. If you have your idea and the product or services that has a market, you should focus on how to move it forward and start preparing your business plans. Write down your idea on the piece of paper. Your idea must be jotted down on a notebook. When you write down your ideas on a white sheet of paper with colored ink, you are able to bring your abstract idea in front

Many of you those who are working for some one else like, a bank executive, a government official, a salesman or a cook think of having your own innovative ideas and dream of starting your own venture. You dream of starting your own products or services, that would change your world and give your loved ones a desired financial security.

But due to your other family obligations, financial needs and commitments you cannot start your own and the dream remains only dream or the idea remains as it in your mind, until someone else starts what exactly you thought of doing and you get sad and dejected and you feel that the opportunity is lost.

But there are some, who do take a risk and try to

of your eyes. You try to replicate those idea on the paper. Your vision remains clear and focused. Write down what is the idea about the product, how is it being produced and what is the cost of production. Is there a market for it and if yes where? How will you arrange for the finances? If your product is innovative and serves the consumers needs it could turn into a million dollar worth project. Take a call on it. Prepare a draft. It is never too late.

I would like to share with you some of my own experiences that will help you to get where to start with your own ideas land where you want to go.

First and foremost is your self confidence and your belief in you. You must believe in your ideas or product regardless of what someone else thinks. If your friends or relatives says "no" to your idea don't get discouraged. Be firm and committed to your own ideas. There is a market and demand for each and every product. All the products are not for every one, but every product or service is for someone. Mercedes cars are not for every one. Only the rich are it's customers and are sold in thousands. Similarly, Nano and Maruti are within the reach of middle class and cars are sold in millions. The other example is Dailies in Goa. Earlier we had only three or four dailies. At present there are almost over a dozen dailies published in Goa covering the same news and topics. Each one has it's own customers. And each one remains profitable without having all the readers.

There are several hotels in Goa. Right from a lodging to five star hotels catering to the needs of travelers to Goa. However, there is also a section of visitors to Goa, those who wants to stay more than a week or for a month and hotel stays becomes a costly affair. Many travelers seek to stay in an furnished apartment. Sensing this gap, few enthusiastic entrepreneurs converted their second homes in the coastal belt of Goa into Serviced Apartments those which are scattered at various complexes. Few are not professionally managed. During my travels to various countries, worldwide, I had stayed at service apartments those are housed in a single property at one location. This concept of Service apartments in the Middle East, Europe and USA is quite popular. I thought of bringing this concept to Goa and without

any delay developed a property at Porvorim which houses unique, boutique style One Bed Room Hall Kitchen Apartments, where, all the units are luxuriously furnished and contain all the equipments right from Hot plates, fridge, microwave oven, crockery, cutlery in the kitchen and wide screen 32 inch LED HD television sets with TataSky connection. The building is Wifi and green. This is the first of its kind property entirely devoted to serviced apartments. My booking comes directly from the internet and we do not entertain "walk in" customers at any cost. Now, I have my own clientele, comprising Executives and foreign nationals those who are seeking large space than a hotel room at much lesser cost.

Similarly, your idea when brought into market, will have it's own clientele. You can start small. Cater to your local market and test your product. Once it is accepted by the consumers, increase the space. Don't wait for the occasion to start your ventures. The best time is now. I find many people saying, I would have started my venture long back, but due to mining closure and recession in Goa, I could not start or will start later. In fact if it is recession time, then it is the best time for some one, who has been laid off from mining businesses. Those of you with good innovative ideas and longing to start something of your own, this is the best time for it. Don't be afraid. Be bold. Be fearless and be prepared to expect a fall. There are examples of starting the ventures during recession. In the United States of America, Disney, Microsoft, and IBM were started during recessions. They created their own clientele and today they are successful corporations of the world. During recessions lot of people lose their jobs, it gives them time to explore their dreams and utilize their creative talents. They start their own ventures.

It is quite common that there are several hurdles one comes across, during your initial set up, but you need to overcome them. Ask any entrepreneur, and each one of them will narrate the difficulties and problems they have faced to reach their destinations. It is my firm belief that the resistance you counter for every one hurdle you face, for every "no" that you get, you approach one step near to your success.

Before you embark upon your own ideas of business, I encourage you to read more about becoming an entrepreneur. There are several books available in the market on entrepreneurship as well as content on the internet that will guide you to prepare your business plans. When you construct a house, you get the house plan prepared by an Architect and start your construction according to the plans. Similarly, Business Plan is the blue print of your project. You must prepare a business plan of your business idea.p

The other day, I was reading the news that in Ponda Market the vendors, there have out numbered Goans. Why in Ponda? Go to Mapusa Friday Market. The majority of the small time vendors are outsiders. The similar scenario is all over Goa. The reason is, the Goan market is fertile for any type of small or medium scale businesses. It takes a smart mind to figure out the potential for the prospective business and these vendors have identified Goa as a fertile ground for their prosperous future. If Goans were interested then they could have indulged into

these businesses and prospered. But majority Goans have lost the sight of these Goan opportunities since they lack the entrepreneurial spirit. They are mostly looking forward for a 9 job at a fat monthly salary or a Government Job where they could enjoy the best privileges. At most they dream to go abroad in the Middle East to work on the ship. Instead of complaining about outsiders coming and starting successful businesses in Goa, we should appreciate their risk taking abilities and learn from their entrepreneurial adventures and follow the suit.

Those of you who are toying with the idea of starting your own but could not start due to social family or financial commitments should be working on their projects on a part time basis. Having a job from nine to five, sharing time with family plus this adventure could mean a daunting task, but it is worthy. You will be able to bring your idea into the business world. Who knows, your idea of introducing the new and innovative product could be worth of multi million dollars project. □

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‘Parrikar was the guiding force behind IFFI in Goa’: Damu Naik

It's beginning November 20, and preparations for the International Film Festival of India (IFFI) are in the final stages. This is the first time that Goa is hosting the festival being declared the permanent venue for IFFI.

“This is the 11th year that Goa is hosting IFFI, but this is the first time we are hosting the film festival after being declared a permanent venue”, says the very pressed-for-time vice-chairman of Entertainment Society of Goa (ESG) Damu Naik, further informing that till date 11,933 delegates and 393 cinephiles have registered for the festival.

“Earlier, a MoU was signed between the ESG and the Directorate of Film Festivals (DFF) for smooth running of the festival. But, no one actually bothered to work towards making Goa a permanent venue. It was only after ex-chief minister Manohar Parrikar and former Information and Broadcasting Minister Prakash Javadekar met that Goa was declared a permanent venue for the festival”, says Damu Naik.

But that it is the first IFFI being held here post Goa being declared the official venue is not the only first at this 45th IFFI. This is the first time Bollywood Shehenshah Amitabh Bachchan has been invited for the inaugural! Additionally, this is the first time ESG floated a tender for décor. This year IFFI decor is being designed by Sushant Tari. Earlier, this used to be done by the DFF.

“ESG used to always provide logistical support and infrastructure for IFFI and the rest was organised by DFF. This is for the first time that we

Goa is gearing up to host the 45th International Film Festival of India. In conversation with the vice-chairman of Entertainment Society of Goa Damu Naik speaks about the festival in general and the new changes incorporated in particular, touching upon solutions to streamline organising, also commenting on how the ESG is missing the man behind IFFI in Goa, Manohar Parrikar



Pic by Hemant Parab

are a part of both the inauguration and the closing ceremonies. The décor has been entirely designed by our artist Sushant Tari, whose proposal was approved by a five-member team”, informs Damu.

As usual, road shows are being organised to create awareness about the film festival among locals. “We have organised road shows because we want public participation. We want people to witness all the festivities that are being organised. In addition to all this, we want them to register as delegates and watch quality films”, he says.

To people's disappointment, this year, no cultural or live musical programmes will be held on the Campal promenade or in any other city in the state. However, a screen will be put up at Campal ground

where locals can watch a number of movies.

“IFFI is all about film culture and not about local cultural programmes. Cultural programmes are additional entertainment for delegates, and locals have no interest in watching the same folk dances and cultural programmes every year”, he says.

The ESG has managed to cut down on many unwanted expenses and organise the festival within budget, in fact, less than the budget.

“Instead of installing a hangar for the inaugural, we are holding the event at Shyama Prasad Mukherjee Stadium on the Taleigao Plateau. With this move itself we have saved about two and a half crores. By cutting down on cultural events, we have saved two crores, and saved about a crore and a half on the deco”, says a proud Damu informing that the Government has already acquired 17500 square metres of land at Dona Paula where they will set up a permanent IFFI centre. “Then definitely the expenditure on infrastructure will reduce further.”

When asked about the absence of the man behind IFFI in Goa, Manohar Parrikar, he smiles. “We are

definitely missing him during the festival. He used to personally monitor all the preparations. He used to be really quick in taking decisions. But more than that he was a guiding force”, says Damu.

Talking about this new approach towards conducting and organising, which is not free of criticism from some quarters, Damu says, “Many might consider some things that are happening as bad, but I feel these are positive changes. I will definitely come out with a white paper on our achievements of this IFFI soon after it is over”, he says.

In conclusion, when pressed to comment on the much-delayed release of the IFFI screening schedule, which has again come under much criticism from media and delegates, Damu says “Because of the delay we have witnessed this year, in the future an IFFI secretariat will be set up in Goa wherein everything will be cleared under single window system.” This then was the vice chairman of ESG’s assurance against future repetitions of the delay witnessed this year. □

(Courtesy The Navhind Times)



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IT'S RETRO TIME THIS IFFI



Pic by Vipul Rege

Mumbai-based Goan fine artist Sushant Tari has been assigned the responsibility of designing the décor for IFFI 2014. Sushant Tari speaks about the décor and this year's theme

Goa is gearing up to host the 45th International Film Festival of India (IFFI) beginning November 20. Over the next couple of days, the streets of Panaji and other cities of Goa will be decorated with film-related props. Organisers have planned to welcome delegates and artistes participating in the festival with decorations at entry points and also at the venue of the festival.

This year, the responsibility for the IFFI décor has been given to Mumbai-based Goan artist Sushant Sainath Tari, who, along with his core team, is working towards making the different venues look colourful, artistic and eye catching. Tari secured this contract through a tender floated by the Entertainment Society of Goa.

“We are working towards creating an environment to suit the film culture. Additionally, we will also ensure that the décor goes well with the intellectuals that will come to witness this festival”, says Sushant, who is working day and night to ensure that the décor is completed in time. “I personally involve myself in every aspect of designing because otherwise the quality of the final outcome stands to be lost”, says Tari who has been hands on right from the bidding process to the final designing and execution.



The main décor will comprise of the IFFI symbol of peacock and other decorations will support this. Other decorations will be based on 70s retro film era.

Speaking about the background work that went in before they actually got into designing the décor, Sushant says, “When I was appointed art director on the IFFI steering committee, I got the opportunity to interact with eminent personalities like Prahlad Kakkar. He gave me a clear picture about the retro film period, after which we started working on designs keeping the 70s era in mind – the long sweeping staircases, the huge chandeliers among others being the highlights.”

Presently a core team of 14 fine artists and a technical support staff of around 200 are working on the décor design under the guidance of Sushant Tari. The material that is being used to do this décor is environment-friendly material like fiberglass, wood, metal, cloth, among others. However, they will not use any fresh flowers in the decoration.

“The red carpet will be altogether a new experience for the artistes who will walk be walking the red carpet. It is not just a plain carpet like the way it used to be, it will be actually designed like a welcoming setup”, says Sushant.

Besides, there will be installations and huge cut-outs of personalities put up at various places.

Sushant is happy that he is able to showcase his talent in his hometown. “Goa had a certain trend

that only specific artists worked here and that too in a specific manner. But I am glad that I am getting an opportunity to work on the décor for the 45th IFFI” he says. □

(Courtesy The Navhind Times)



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'A Rainy Day' to shower at the winter film festival

Ten editions of the International Film Festival of India (IFFI) have been organised in Goa since 2004, and locally produced feature films have taken quite a leap since the thespian of the Indian film Industry, Dilip Kumar inaugurated the mega film event in Panaji, ten years ago.

At the inaugural year of this annual film event, in Goa, a decade ago, no one would have dared to predict that Goan films would find a place in any of the official sections of IFFI. Inclusion of Goan feature films in a prestigious section like the Indian Panorama was a distant dream!

However, the inclusion of 'O Maria' in the Indian Panorama Section during IFFI 2010, as well as 'Baga Beach', a film directed by local filmmaker Laxmikant Shetgaonkar, in the same section during IFFI 2013, were achievements which every Goan should be proud of. This year too, another film – 'A Rainy Day' – directed by national award winner

Rajendra Talak, again a Goan, has found place in the Indian Panorama.

The inclusion of 'A Rainy Day', a Marathi drama dealing with the theme of corrupt practices gathers additional importance as it has been selected for the Indian Panorama Section along with a number of other Marathi films, which have already achieved wide appreciation from all quarters. Standing shoulder to shoulder with the biopic based on the life and times of Dr Prakash Amte and his wife Mandakini titled 'Dr Prakash Baba Amte – The Real Hero', a children's tale 'Kila', a critically acclaimed story of a disabled child winning against all odds titled 'Yellow', and the most awaited movie by Paresh Mokashi, 'Elizabeth Ekadashi', this Goan film stands tall in the Indian Panorama Section.

'A Rainy Day', to be showcased at the IFFI 2014, has no background music and its sound has been designed by Academy Award winning sound

engineer, editor, mixer, Resul Pookutty.

This Marathi film has several laurels to its credit. It has bagged the Best Indian Film award at the 5th edition of the Jagran Film Festival held in September 2014. Resul Pookutty and Amrit Pritam Dutta won the award for the Best Sound Design for this film at the said festival.

'A Rainy Day' has also bagged Best Film for Debut Marathi Production at the Maharashtra Government State Award function. Resul Pookutty and Amrit Pritam Dutta bagged the award for the Best Sound Design at the same award ceremony. The film also received nominations in the Best Actress category for Mrinal Kulkarni and for Best Screenplay by Rajendra Talak and Abhiram Bhadkamkar.

It has further won Best Cinematography and Sound Design awards at the Zee Gaurav Award ceremony. The cast of the film includes Mrinal Kulkarni and Subodh Bhawe in lead, supported by Ajinkya Deo, Harsh Chhaya, Neha Pendse, Kiran Karmarkar, Manoj Joshi, Sanjay Mone, Sulbha Arya and Prince Jacob.

Rajendra Talak has been consistently making films and all of his films have premiered at various editions of the International Film Festival of India. His first film 'Aleesha' was a Konkani film directed in 2004 based on a social issue of environmental pollution



in Goa. This film won the best film and best director award at the National Awards in Regional Film category.

His second film was a bilingual - 'Antarnad' in Konkani and 'Savalee' in Marathi.

'Antarnad' won five National Awards including Best Film and Best Director in 2007 and several State Awards in various categories.

In 2008, he directed 'Saavariyaa.com', a bilingual film (Konkani and Marathi) which was based on internet marriages and was supported by youth audiences.

In 2010, Talak directed a Konkani film 'O Maria', which received a very good response in Goa and, by far, is the only film to have celebrated silver jubilee of its screening in two theatres. It was also screened at the Indian Panorama in 2011.

The screening of 'A Rainy Day' at IFFI 2014 is bound to project the film production scenario in Goa before global audiences. □

(Courtesy The Navhind Times)



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